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All Of You ♦ All The Things You Are ♦ Autumn Leaves ♦ Basin Street Blues  
 Bess, You Is My Woman ♦ Bewitched ♦ Birdland ♦ The Birth Of The Blues  
 Blues In The Night ♦ Can't Help Lovin' Dat Man ♦ Cherokee ♦ Darn That Dream  
 Days Of Wine And Roses ♦ Dearly Beloved ♦ Easy To Love  
 The End Of A Love Affair ♦ Falling In Love With Love ♦ A Fine Romance  
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 Have You Met Miss Jones? ♦ Hello, Young Lovers ♦ Honeysuckle Rose  
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 A Nightingale Sang In Berkeley Square ♦ One Mint Julep ♦ Ornithology  
 People Will Say We're In Love ♦ Quiet Nights Of Quiet Stars ♦ 'Round Midnight  
 Route 66 ♦ Samba De Orfeu ♦ Satin Doll ♦ Skylark ♦ Song For My Father  
 The Song Is You ♦ (I Can Recall) Spain ♦ Take The "A" Train ♦ Tenderly  
 There Will Never Be Another You ♦ This Masquerade ♦ Twelfth Street Rag  
 Waltz For Debby ♦ The Way You Look Tonight ♦ What Is This Thing Called Love?  
 What's New? ♦ Yesterdays ♦ You Are Too Beautiful ♦ You Don't Know What Love Is

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# The Big Book Of Jazz

All Of You .....	4
All The Things You Are .....	8
Autumn Leaves.....	11
Basin Street Blues.....	14
Bess, You Is My Woman.....	20
Bewitched.....	17
Birdland.....	28
Birth Of The Blues, The .....	37
Blues In The Night.....	42
Can't Help Lovin' Dat Man .....	49
Cherokee.....	52
Darn That Dream .....	57
Days Of Wine And Roses .....	60
Dearly Beloved.....	63
Easy To Love .....	66
End Of A Love Affair, The .....	68
Falling In Love With Love .....	75
Fine Romance, A.....	80
Flying Home.....	86
Girl From Ipanema, The .....	94
God Bless' The Child.....	98
Harlem Nocturne .....	91
Have You Met Miss Jones?.....	102
Hello, Young Lovers .....	104
Honeysuckle Rose.....	109
How High The Moon .....	112
I Can't Get Started .....	118
I Could Write A Book.....	115
I'll Take Romance .....	124
I'm Beginning To See The Light .....	128
I've Got You Under My Skin .....	131
It Might As Well Be Spring.....	136
Jelly Roll Blues .....	140
Just In Time.....	148
La Fiesta.....	151
Last Time I Saw Paris, The.....	156
Long Ago (And Far Away).....	159
Love Is Here To Stay .....	162

C

O

N

T

E

N

T

S

Lullaby Of Birdland .....	166
Lush Life .....	170
Maiden Voyage.....	175
Maple Leaf Rag .....	178
Meditation .....	184
Morning Dance.....	187
My Favorite Things .....	190
My Funny Valentine .....	193
My One And Only Love.....	196
My Romance .....	204
New York State Of Mind.....	208
Night In Tunisia, A.....	212
Nightingale Sang In Berkeley Square, A.....	218
One Mint Julep .....	199
Ornithology.....	222
People Will Say We're In Love .....	224
Quiet Nights Of Quiet Stars .....	230
'Round Midnight.....	234
Route 66 .....	240
Samba De Orfeu .....	227
Satin Doll.....	244
Skylark .....	247
Song For My Father .....	250
Song Is You, The .....	260
Spain, (I Can Recall).....	253
Take The "A" Train.....	264
Tenderly .....	270
There Will Never Be Another You .....	267
This Masquerade.....	272
Twelfth Street Rag.....	278
Waltz For Debby.....	287
Way You Look Tonight, The .....	290
What Is This Thing Called Love? .....	293
What's New? .....	298
Yesterdays .....	302
You Are Too Beautiful.....	304
You Don't Know What Love Is.....	308

# ALL OF YOU

Words and Music by  
COLE PORTER

Fox trot tempo

**E $\flat$**  **B $\flat$ 7**

*mf*

no chord **B $\flat$ 7** **E $\flat$**







Af - ter watch - ing her ap - peal from ev - 'ry an - gle,

there's a big ro - man - tic deal I've got to

**E $\flat$**  **Fm7**

wan - gle. For I've fal - len for a












cer - tain love - ly lass, and it's









not a pass - ing fan - cy or a fan - cy pass. —

no chord
 


I love the looks of you, the

lure of you. I'd love to make a

Abm6



Eb/G



Gbdim7



tour

of you,

the eyes,

the arms,

the

Bb9/F



Bb7



Eb/G



Bbm7/F



C7/E



mouth

of you,

the East,

West,

North and

the

Fm7



Bb7



Ab/Eb



South

of you.

I'd love to

gain

com -



Eb

Abm6



Ab/Eb



plete

con - trol

of you,

and han -

dle

**E<sub>b</sub>** **C7**

e - ven the heart and soul of you, so

**A<sub>b</sub>** **A<sub>dim</sub>7** **G7#5** **G7**

love, at least, a small per - cent of me, do,

**Bbm6/D<sub>b</sub>** **C7** **Fm** **C7** **Fm** **Bb7**

for I love all of

**1** **E<sub>b</sub>** **A7#9** **Bb7** **no chord** **2** **E<sub>b</sub>**

you. I love the you.



# ALL THE THINGS YOU ARE

(From "VERY WARM FOR MAY")

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderately Slowly



Fm7



Bbm7



Eb9



Eb7b9



Abmaj7



You

are

the prom - ised kiss of spring - time

That



Dbmaj7



G7



Cmaj7



makes the lone - ly win - ter

seem long.



Cm7



Fm7



Bb9



E7



Ebmaj7



You

are

the breath - less hush of eve - ning

That



A $\flat$ maj9Am7 $\flat$ 5

D7



Gmaj7



trem - bles on the brink of a love - ly song.

Tacet

Am7



D9



You are the an - gel glow that light a

Gmaj7



G6



Tacet

F $\sharp$ m7 $\flat$ 5

star, The dear - est things I know

B7 $\flat$ 9

Emaj9

C7 $\flat$ 9

C7



are what you are.

Fm7



Bbm7



Eb9



Eb7b9



Abmaj7



Some

day

my

hap - py

arms

will

hold

you,

And

Dbmaj7



Gb13



Ab(add9)



Ab



Abdim7



some

day

I'll

know

that

mo - ment

di - vine,

When

Bbm7



Eb7b9



1 Ab



Bbm7



C7b9



All The Things You Are,

are

mine!

mine!

2 Ab



E



Abmaj7



# AUTUMN LEAVES

(LES FEUILLES MORTES)

English Lyric by JOHNNY MERCER  
French Lyric by JACQUES PREVERT  
Music by JOSEPH KOSMA

Slowly, with much feeling

Em Am9 F#m7b5 B7

*mp*

Em Am7 D7 Gmaj7 C

The fall - ing leaves \_\_\_\_\_ drift by my win - dow, \_\_\_\_\_ the au - tumn

F#m7b5 B7 Em Am7 D7

leaves \_\_\_\_\_ of red and gold. I see your lips, \_\_\_\_\_ the sum - mer

Gmaj7 C F#m7b5 B7 Em

kiss - es, \_\_\_\_\_ the sun-burned hands \_\_\_\_\_ I used to hold. Since you








went a - way — the days grow long, — and soon I'll hear — old win - ter's






song. But I miss you most of all my dar - ling, when







no chord

au - tumn leaves start to fall. C'est une chan - son, — qui nous res -







no chord

sem - ble, — toi tu m'ai - mois — et je t'ai mais. Nous vi - vions

Am7 D7 Gmaj7 C F#m7b5 B7

tous, les deux en - sem - ble. Toi qui m'ai - mais moi qui t'ai -

mais. Mais la vie sé - pare ceux qui s'ai - ment tout dou - ce -

ment sans faire de bruit. Et la mer ef - fa - ce sur le

sa - ble les pas des a - mants dé - su - nis.

Em B7 Em

Am7 D7 G F#m7b5 B7

Em F#m7b5 B7 Em

rit.

# BASIN STREET BLUES

Words and Music by  
SPENCER WILLIAMS

Moderately

D7

G7

C

A $\flat$ 9

G7



C

G7/D

D $\sharp$ dim

C/E

C

Dm7

D $\sharp$ dim

C/E



Won't-cha come a-long with me,



To the Mis-sis-sip-pi?

We'll take the boat \_ to the



lan' of dreams, \_

Steam down the riv-er down to New Or-leans; The



C G7/D D#dim C/E C Dm7 D#dim C/E C G7#5 C G7#5  
 band's there to meet us, Old friends to greet us,

C C7/Bb F/A Fm6/Ab G7#5 C/E Dm7 C D7  
 Where all the light and the dark folks meet, \_ This is

Ab7 G7 C C E7  
 Ba - sin Street; \_ Ba - sin Street, \_ is the street, \_ Where

A7 D7  
 the e - lite, \_ Al - ways meet, \_ in New Or - leans \_



G7 G7#5 C/E Ebdim Dm7 G7 Dm7/A G7/B  
 Lan' of dreams, \_ You'll nev - er know how nice it seems or just how much it real - ly means,

C E7 A7  
 Glad to be; \_ Yes, sir - ee, \_ where wel - come's free, \_

Bb7 A7 D7 G7  
 dear to me, \_ where I can lose, \_ my Ba - sin Street Blues..

1 C Em7 Ebdim Dm7 G7 D7/A G7/B  
 2 C F Fm C

The musical score is written for guitar and piano. It consists of three systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Above the vocal line, guitar chords are indicated with letters and symbols, and some are accompanied by small guitar fretboard diagrams. The lyrics are written below the vocal line. The first system covers the first two lines of the score, the second system covers the next two lines, and the third system covers the final two lines, including a double bar line and a repeat sign. The piano accompaniment features a steady bass line and chords that support the melody.

# BEWITCHED

Moderately, in 2

Words by LORENZ HART  
Music by RICHARD RODGERS

*mf*

**Dm7 G9 Em7 A9 Dm7 G9 Em7 A13**

He's a fool and don't I know it. But a fool can have his charms.  
Love's the same old sad sen - sa - tion. Late - ly I've not slept a wink

**Dm7 G9 Em7 Am7 Dm7 G7 Cmaj9 C6**

I'm in love and don't I show it, Like a babe in arms.  
Since in this half - pint im - i - ta - tion

**2Dm7 G13 G7 G7+5 C Dm7**

Put me on the blink. I'm wild a - gain, Be - guiled a - gain, A

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sim-per-ing, whim-per-ing child a - gain, Be - witched, both-ered and be - wil - dered am



I. \_\_\_\_\_ Could - n't sleep, And would - n't sleep, When



love came and told me I should-n't sleep, Be - witched, both-ered and be - wil - dered am



I. \_\_\_\_\_ Lost my heart, but what of it?

Am

Am(+7)

Am

Dm7

G13

Dm7

G13

He is cold

I a - gree,

He can laugh,

but I love

it — Al - though the

Em7

Ab7

Dm7

G7-5

G7

C

Dm7

laugh's

on

me.

I'll sing to him,

Each spring to him,

And

C/E

C+

F6

Fdim

C/E

Ebdim

Dm7

G13

long for the day when I'll cling to him,

Be - witched, both - ered and be - wil - dered am

1 C

Dm7

G13

2 C

Dm7

C(add9)

1. \_\_\_\_\_

1. \_\_\_\_\_



# BESS, YOU IS MY WOMAN

(From "PORGY AND BESS")

Words by DUBOSE HEYWARD & IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderately

F

C7

F

C7

F

C7

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Chord diagrams for F, C7, and F are shown above the staff.

Andantino cantabile

B $\flat$

no chord

The vocal entry begins with the lyrics "Porgy: Bess, you". The piano accompaniment starts with a mezzo-piano (mp) dynamic. The melody is in B-flat major, with a key signature of two flats. Chord diagrams for B-flat and F7/C are shown above the staff.

F7/C

B $\flat$ /D

B $\flat$ 7/D

E $\flat$

E $\flat$ m

The vocal entry continues with the lyrics "is my wo - man now, You is, You is! An'". The piano accompaniment continues with a mezzo-forte (mf) dynamic. Chord diagrams for F7/C, B-flat/D, B-flat7/D, E-flat, and E-flat minor are shown above the staff.

Gm

Gm7

Em7 $\flat$ 5

E $\flat$ 7

B $\flat$ /D

A $\flat$ 7





The vocal entry concludes with the lyrics "you mus' laugh an' sing an' dance for two in - stead of one." The piano accompaniment continues with a mezzo-forte (mf) dynamic. Chord diagrams for G minor, G minor7, E minor7 flat 5, E-flat7, B-flat/D, and A-flat7 are shown above the staff.

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Want no wrin - kle on yo' brow no -







how, be - cause de sor - row of the past is all done,











done, Oh, Bess, my Bess! De real -



hap - pi - ness is jes' be - gun.



F#m A7 D A7/E

Bess: Por - gy, I' yo' wo - man

*poco rit.*

D/F# G Gm6 D/A

now, I is, I is! An' I ain' nev - er go - in' no-where

G#m7b5 G7 F#m7 C7 Fmaj7 A7

'less you shares de fun.

D A7/E D/F# C#7/G#

Dere's no wrin - kle on my brow no - how, but

F#C# C#7/B F#A# C#7/G# D#m/F# A#7/E#

I ain' go - in'! You hear me say - in', if you ain' go - in',

D#m7 D#m6 D7#9 F#C# C#13sus C#7b13

Wid you I'm stay - in'. Por - gy, I's yo' wo - man

*a tempo* (b) *rit.*

F#G# C#13sus C#7b13 F#6 A#m7

now! I's yours for - ev - er, Morn-in' time an' ev-'nin time an'

*a tempo* *p* *poco postenuto (gently)*

Bmaj7 G#m7 F#6 A#m7

sum - mer time an' win - ter time. Porgy: Morn - in' time an' ev - 'nin' time an'



Bmaj7



G#m7



F#C#



sum - mer time an' win - ter time;

Bess, \_\_\_\_\_

you got yo' man.

A6



A13



D



A7/E



D/F#



D7/F#



G



Gm6



Por - gy, I's yo' wo - man now, I is, I is! An'

Bess, you is my wo - man now an' for - ev - er. Dis life is jes' be -

D/A



G#m7b5



G7



F#m7



C7



I ain' nev - er go - in' no - where 'less you shares de fun.

gun, Bess, we two is one

Fmaj7 A7 D A7/E D/F#

Dere's no wrin - kle on my brow no -  
now an' for-ev - er. Oh, Bess, don' min' dose wo - men, You got yo' Por - gy,

C#7/G# F#7/C# C#7/B F#7/A# C#7/G#

how, but I ain' go - in'? You hear me say - in', if  
you loves yo' Por - gy, I knows you means it, I

D#m/F# A#7/E# D#7 D#m6 D7#9 F#7/C#

you ain' go - in', Wid you I'm stay - in'. Por - gy,  
seen it in yo' eyes, Bess. We'll go  
*rall.*  
*marcato*

C#13sus C#7b13 F#C# C#13sus C#7b13  
 I's yo' wo - man now! I's yours for - ev - er  
 swing - in' through de years a - sing - in',  
 Morn - in' time an' ev - 'nin' time an' sum - mer time an' win - ter time. Hum  
 Hum Morn - in' time an' ev - 'nin' time an'  
 Bmaj7 G#m F#C# D7 F#  
 Oh, my Por - gy,  
 sum - mer time an' win - ter time. My Bess,  
 Oh, my Por - gy,  
 My Bess,

The musical score is written for a vocal melody and piano accompaniment. The key signature is D major (two sharps). The tempo and style are indicated as 'swing'. The score is divided into systems, each containing a vocal line, a piano line, and guitar chords. The lyrics are written below the vocal line. The guitar chords are written above the piano line. The piano line includes various musical notations such as notes, rests, and dynamics. The vocal line includes lyrics and musical notation. The score is a page from a music book, as indicated by the page number '26' in the top left corner.

Eb7      C#7      F#7      C#7

my man Por - gy,      From dis min-ute I'm tell-in' you,      I keep dis vow:

my Bess,      From dis min-ute I'm tell-in' you,      I keep dis vow:

F#      F#m6      D#m7      D#m6      Dm7      Ddim      F#/C#      Amaj7/E

Por - gy, —      I's yo' wo - man now. —

Oh, my Bes - sie,      we's hap - py now. —

Bmaj7      G#m      F#maj7(sus)      F#      E      F#

We is one now! —

# BIRDLAND

Words by JON HENDRICKS  
Music by JOSEF ZAWINUL

Moderately fast  
no chord

1,2

Five - thous - and light years from Bird - land, but I'm still -  
from the land of the Bird - and I am still -

preach - in' the rhy - thm. Long - gone up tight years from Bird -  
feel - in' the spir - it. Five - thous - sand light years from Bird -

land, an' I'm still - teach - in' it with - 'em. Years -  
land, but I know - peo - ple can hear -



2

Gm F/G F/B $\flat$  E $\flat$ /B $\flat$  Dm7

it. Bird named it, Bird made it. Bird

F/C Cm7 F/B Em C9

heard it then played it. Well stat-ed! Bird-

F/E $\flat$  Em F G $\flat$  G Em Gm F G

land, it hap-pened down in Bird-land.

The musical score is written for voice and piano, with guitar chords indicated above the staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are: "it. Bird named it, Bird made it. Bird - heard it then played it. Well stat-ed! Bird- land, it hap-pened down in Bird-land." The guitar chords are: Gm, F/G, F/B $\flat$ , E $\flat$ /B $\flat$ , Dm7, F/C, Cm7, F/B, Em, C9, F/E $\flat$ , Em, F, G $\flat$ , G, Em, Gm, F, G. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and single notes. The vocal line follows the melody of the lyrics.

no chord

In the mid - dle of that — hub I re - mem -  
- dy heard that — word, that they named.

- ber one jazz club where we went — to pat feet  
it af - ter — Bird. Where the rhy - thm swooped and

1

swirled, down on Fif - ty sec - ond Street. Ev - 'ry - bod -  
the jazz cor - ner of the

2

world. And the cats — they gigged in — there were be - yond.

com - pare. Bird - land, I'm sing - in' Bird - land.

Bird - land, ol' swing - in' Bird - land.

Down them stairs, lose them cares. Where? Where?  
would cook, Max would look.

Down in Bird - land. To - tal swing, bop  
Down in Bird - land. Miles came through, 'Trane.

G C G Dm/G

G C G7 F6/G

G Bm Em G/B Cmaj7 C#m7b5 Bm7

E7b5b9 Am G/D C6 C/D G Bm Em C6

**C#m7b5** **D7sus** **Cmaj9**

1 **Am7** **Em7** **C/D** **G** 2 **Am7** **Em7** **C/D** **G**

— was king there, — down in Bird - land. Bird —  
 — came, too. There, — down in Bird - land. Ba -

**Bm** **Em** **G/D** **C#m7b5** **C7** **Bm7** **E7b5b9**

- sie blew, Blak - ey, too. Where? —

**Am** **G/B** **C6** **C/D** **G** **Bm** **Em** **G/D** **C#m7b5** **C7** **Bm7**

Down in Bird - land. Can - non - ball played — that hall. There, —

**E7b5b9** **Am** **G/D** **C6** **D7sus** **G**

— down in Bird - land. Yeah. —

Last time to Coda ⊕



Vocal ad lib. (Repeat as needed)

There may never be nothin' such as  
Birdland, that's where it was at. I  
bop was ridin' high. Hello! Goodbye!

Vocal ad lib.

G7b9

Gb7b9

F7b9

E7b9

1-6

Eb7b9

D7b9

Db7b9

C7b9

G7b9

that no mo', no mo'. Down in  
know, I know. Back in them days  
How well those cats remember their  
Birdland is an honor we still dig.  
world sure enough Yeah, baby, all o'  
just sat on they was steady lookin' on. Then Bird,  
first Birdland gig. To play in  
Yeah, that club was like in another  
the cats had the cookin' on. People

7

Eb7b9

D7b9

Db7b9

C7b9

G

he came 'n spread the word. Bird - land. Yes, in - deed he

did, yes, in - deed he did, yes, in - deed he did. Par - ker played in Bird -

- land                      yes in - deed he real - ly did, \_\_\_\_\_ told the truth.

\_\_\_\_\_ way down in Bird - land. \_\_\_\_\_ Yes, in - deed he did.

\_\_\_\_\_ Yard-bird Park - er played in Bird - land. Yes in - deed he real - ly did.

\_\_\_\_\_ Char - lie Par - ker played in Bird - land. Bird.

Gm  
3



F/G F/Bb Eb/Bb Dm7 F/C  
 — named it, Bird — made it, Bird — heard it. Then .

Cm7 F/B Em C9 F/Eb  
 — played it. Well — stat - ed! Bird - land,

Em F Gb G Em Gm F G  
 It hap - pened down in Bird - land. Ev - 'ry - bod -

no chord  
 - y dug that — beat ev - 'ry - bod - y stomped their.

feet Ev - 'ry - bod - y digs be - bop an' they'll nev-

D.S. al Coda

- er stop. Down\_

E7b9

CODA

Down them stairs, lose\_\_ them cares. Yeah,  
Bird would cook, Max\_\_ would look. Yeah,  
Ba - sie blew, Blak - ey, too. Yeah,

down in Bird - land. To - tal swing, bop\_\_  
down in Bird - land. Miles\_\_ came through, 'Trane played.  
down in Bird - land. Can - non - ball

Repeat and Fade

was king. Yeah\_\_  
came, too. Yeah\_\_  
that hall. Yeah\_\_  
down in Bird - land.  
down in Bird - land.  
down in Bird - land.

# THE BIRTH OF THE BLUES

Words by B.G. DeSYLVA and LEW BROWN  
Music by RAY HENDERSON

Blues tempo

C7



First system of musical notation. Treble and bass staves. Treble staff has a melody with eighth notes and a slur. Bass staff has a bass line with eighth notes and a slur. Dynamics include *mf*.

Ab6



Second system of musical notation. Treble and bass staves. Treble staff has a melody with eighth notes and a slur. Bass staff has a bass line with eighth notes and a slur.

Gb

Eb

Db

C

Cb

Bb

C7



Third system of musical notation. Treble staff. Treble staff has a melody with a long note and a slur.

Oh!

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with a slur. Bass staff has a bass line with a slur. Dynamics include *rall.* and *p a tempo*.

B7

Bb7



Fifth system of musical notation. Treble staff. Treble staff has a melody with a slur.

They say some peo - ple long a - go

Sixth system of musical notation. Treble and bass staves. Treble staff has a melody with a slur. Bass staff has a bass line with a slur. Dynamics include *p*.








— were search - ing for a diff - 'rent tune, one that they could croon as on - ly they











can. — They on - ly had the rhy - thm so —

*rit.* *a tempo*




— they start - ed sway - ing to and fro. —








— They did - n't know just what to use, that is how the blues re - al - ly be -

C F C F C A7 A $\flat$ 7 G7 C G7  
 gan. They heard the breeze in the trees.







rit. a tempo

G+ C/E E7 F D7  
 sing - ing weird mel - o - dies and they made

G7  
 that the start of the

C A7 A $\flat$ 7 G7 C  
 blues. And from a jail came a wail.

Detailed description: This is a musical score for page 39. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system includes guitar chords: C, F, C, F, C, A7, A $\flat$ 7, G7, C, and G7. The lyrics are 'gan. They heard the breeze in the trees.' The piano part has a 'rit.' (ritardando) and 'a tempo' marking. The second system includes guitar chords: G+, C/E, E7, F, and D7. The lyrics are 'sing - ing weird mel - o - dies and they made'. The third system includes guitar chords: G7, C, A7, A $\flat$ 7, G7, and C. The lyrics are 'that the start of the blues. And from a jail came a wail.' The piano part features various musical notations including triplets and slurs.

— of a down — heart - ed frail, — and they played.











— that as part — of the






blues. — no chord From a whip - poor - will out on a hill, —

— they took a new — note, — no chord pushed it through a



A7 Am7/D D7 G7 Am7 Ab7 G7

horn 'til it was worn in - to a blue note! And then they

C G7 G+ C/E E7 F D7

nursed it, re - hearsed it, and gave out the news that the south-

G7 1 C

land gave birth to the blues!

Ab7 G7 2 C Bb7 Ab7 C

They heard the blues!

rall.

# BLUES IN THE NIGHT

(MY MAMA DONE TOL' ME)

Words by JOHNNY MERCER  
Music by HAROLD ARLEN

Blues tempo

Bb7

C7b9

F7

*ff*

*softly-as an echo*

Bb7

C7b9

F7

My

Bb6

ma - ma done

tol' me

when

I was in

{ knee - pants,  
pig - tails, }

my

*mf*

Bb7

ma - ma done tol' me,

{ son!  
hon! }

A  
A

Eb7



wom - an 'll sweet talk, — }  
 man's gon - na sweet talk, — }

and give ya the big eye, —

C7



F7



F+



Bb



but when the sweet talk - in's done —

a  
a

F7



C7



F7



wom - an's a two face, — }  
 man is a two face, — }

a wor - ri - some thing who'll leave ya t' sing the

Bb6



blues — in the night.

Now the rain's a-fall - in',




hear the train a - call - in', whoo - ee. (My

ma - ma done tol' me.)


 Hear dat lone - some whis - tie

blow - in' 'cross the tres - tie, whoo - ee. (My





ma - ma done tol' me.)

A whoo - ee - duh - whoo - ee, ol'

C7 F7 Bb6

click - e - ty - clack's a - ech - o - in' back th' blues in the

Eb9

night. The eve - nin' breeze - 'll start the

Cm7b5 F7 Db7 C7#5 C7

trees to cry - in' and the moon - 'll hide its light

G7 Gm7b5/C C7 F7 Ebm6/Gb

when you get the blues in the night.

R.H. *g*

Abm6

F7/A

Eb9

Cm7b5

F7

Take my word, the mock - in' bird - 'll sing the

Db7

C7#5

C7

G7

sad - dest kind of song. He knows things are

Gm7b5/C

C7

F7

Eb m6/Gb

Abm6

F7/A

wrong, and he's right. (whistle) -

Bb7

C7b9

F7

From



B $\flat$ 6

Nat - chez to Mo - bile, —

from Mem - phis to St. Joe, —

wher -

B $\flat$ 7

ev - er the four winds —

blow; —

I

E $\flat$ 7

been in some big towns —

an' heard me some big talk, —

C7



F7



F+

B $\flat$ 

but there is one thing I know, —

a  
a

F7

C7

F7

wom - an's a two face, — }  
 man is a two face, — }

a wor - ri - some thing who'll leave ya t' sing the

Bb6

blues

in the night.

(Hum)

Bb7

C7b9

F7

My

C7

F7sus

Bb

Bbmaj9

ma - ma was right, there's blues — in the night.

# CAN'T HELP LOVIN' DAT MAN

(From "SHOWBOAT")

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Slowly

Abmaj7

Gm7

Gbmaj7

Fm7

E7

Ebmaj7

Cm7

Fm7

Bb7

Fish got to swim and birds got to fly,  
Tell me he's la - zy, tell me he's slow,

Ebmaj7

Eb9

Ab6

Db7

I got to love one man till I die.  
Tell me I'm cra - zy, may - be I know.

Gm7

Gb6

Fm7b5

B9

Bb9

Can't help lov - in' dat man of

1

E $\flat$ 6 Cm7 A $\flat$ maj7 Gm7 Fm7 E7 2 E $\flat$ 6 Fm7

mine. mine.

F $\sharp$ dim7 E $\flat$ /G A $\flat$ 6 Adim7

When he goes a way

E $\flat$ /B $\flat$  F7/C E $\flat$ /B $\flat$

dat's a rain - y day, and when he comes

E $\flat$ dim7/B $\flat$  Fm7/B $\flat$  B $\flat$ 7

back dat day is fine, de sun will shine.

Ebmaj7



Cm7



Fm7



Bb7



He can come home — as late as can be, —

Ebmaj7



Eb9



Ab6



Db7



home wid - out him — ain't no home to me. —

Gm7



Gb6



Fm7b5



B9



Bb9



Eb6



Can't help lov - in' dat man — of mine.

Gbmaj7



Fm7



E7



2 Eb6



mine. —

# CHEROKEE

## (INDIAN LOVE SONG)

By RAY NOBLE

Moderately bright swing

Bbmaj7

Bbdim7

G7/B

Cdim7

C7

First system of piano accompaniment. Treble and bass staves. Chords: Bbmaj7, Bbdim7, G7/B, Cdim7, C7. Dynamics: *p*. The melody in the treble staff features a series of eighth and quarter notes, while the bass staff provides a steady accompaniment.

Bb7/D

Ebdim7

C7/E

Fdim7

F7

Second system of piano accompaniment. Treble and bass staves. Chords: Bb7/D, Ebdim7, C7/E, Fdim7, F7. The melody continues with similar rhythmic patterns.

Bb

F7#5

Bb7

Third system of piano accompaniment. Treble and bass staves. Chords: Bb, F7#5, Bb7. The melody continues with similar rhythmic patterns.

Sweet

In

dian

maid

Fourth system of piano accompaniment. Treble and bass staves. The melody continues with similar rhythmic patterns.

Eb

Ebm

Fifth system of piano accompaniment. Treble and bass staves. Chords: Eb, Ebm. The melody continues with similar rhythmic patterns.

en,

since

first

I

met

Sixth system of piano accompaniment. Treble and bass staves. The melody continues with similar rhythmic patterns.



B $\flat$  Dm C9

you, I can't for - get

Cm7 Fdim E $\flat$

you, Cher - o - kee sweet -

F7#5 B $\flat$  F7#5 B $\flat$ 7

heart. Child of the prai -

E $\flat$  Ebm

rie, your love keeps call -

B $\flat$  Dm C9

ing, my heart en - thrall

Cm7 F7 B $\flat$

ing, Cher o - kee.

C $\sharp$ m7/F $\sharp$  F $\sharp$ 7 Bmaj7

Dreams of sum - mer - time

B7 Bm7/E E7

of lov - er - time gone

A Am7/D D7

by thron my

Gmaj7 G7 Gm7/C

mem - o - ry so ten - der - ly

C7 Cm7 F7#5

and sigh my

Bb F7#5 Bb7

sweet in - dian maid - en




one day I'll hold you,





in my arms fold you,






Cher o kee.






kee.



R.H.

R.H.






# DARN THAT DREAM

Lyric by EDDIE DeLANGE  
Music by JIMMY VAN HEUSEN

Slowly



*mf*



Darn Darn that your dream lips I and



dream each night, you say you love me and you  
darn your eyes, they lift me high a - bove the



hold me tight, but when I a - wake you're  
moon - lit skies, then I tum - ble out of

1

Bm7 Bbdim Am7 Ab7 G Cm/G Am D7#5

out of sight, oh darn that dream.  
Par - a - dise, oh

2

Am7 Ab7 G Bb7 Eb Cm

darn that dream. Darn that one track

Fm7 Bb7 Bb7#5 Eb/G Gbdim

mind of mine, — it can't un - der - stand — that

Fm7 Bb9 Bb7b9 Eb Cm Gm Gm(maj7) Gm7 Gm6

you don't care — just to change the mood I'm in, — I'd

Am7 D7 Eb7 D7 G/B Eb7/Bb

wel-come a nice\_\_ old night - mare. Darn that dream and

Am7 B7b5 Em Em(maj7) Ddim7 C

bless it too, with - out that dream, I nev - er

Bm7b5 E9 Am7 F7

would have you. But it haunts me and it

Bm7 Bbdim Am7 Ab7 G F#7 G6/9

won't come true, oh darn that dream.



# DAYS OF WINE AND ROSES

Words by JOHNNY MERCER  
Music by HENRY MANCINI

Moderately  
F



The days

*mf*

Cm6/Eb



D7b9(b5)



D9



of wine and ros - es laugh and

Gm



Bbm



run a - way like a child at play,

through the mead - ow - land to - ward a clos - ing

door, a door marked "Nev - er - more," that

was - n't there be - fore. The lone -

- ly night dis - clos - es just a

Gm  Bbm   
 pass - ing breeze \_\_\_\_\_ filled with mem - o - ries \_\_\_\_\_  
 of the gold - en smile that in - tro - duced me  
 to \_\_\_\_\_ the days of wine and ros - es and  
 you. \_\_\_\_\_ The you. \_\_\_\_\_  
 1 F  Fdim  Gm7  C7  2 F  C7  Fmaj9   
 you. \_\_\_\_\_ The you. \_\_\_\_\_  
 rall.

# DEARLY BELOVED

Music by JEROME KERN  
JOHNNY MERCER

Freely



Dm7/C



G/D



Dm7



Em7



C6/E



*pp*

*cresc.*

G9sus



no chord

G7



C



Tell me that its true,

tell me you a - gree,

*p*

G7



I was meant for you,

you were meant for

Moderately

C



G



F



me.

Dear - ly be - lov - ed, how

*mf*

G F G F Dm7

clear - ly I see, some - where in heav - en you were

G G9 C

fash - ioned for me. An - gel eyes \_\_\_\_\_

Dm7 G7 Dm7 G7 Cmaj7

knew you, \_\_\_\_\_ an - gel voic - es led me

A♭7 G F

to you. \_\_\_\_\_ Noth - ing could save me, fate

G F G F Dm7

gave me a sign. I know that I'll be yours come

G G9 C

show - er or shine. So I say \_\_\_\_\_

D7 G Dm7 G7

mere - ly, \_\_\_\_\_ dear - ly be - lov - ed be

1 C Bb7 2 C

mine. mine. L.H.

# EASY TO LOVE

(From "BORN TO DANCE")

Moderately

Words and Music by  
COLE PORTER

Piano introduction in G major, 4/4 time. The melody is in the right hand, starting with a half note G, followed by a quarter note A, a quarter note B, and a quarter note C. The left hand provides a simple harmonic accompaniment. The tempo is marked 'Moderately' and the dynamics are 'mf' and 'espr.'.

Am Dm Am D7 G A#dim G

You'd be so eas - y to love, So eas - y to

Am G Gm Am7 D7

i - dol - ize, all oth - ers a - bove, So worth the

G Bbdim Amsus D7-9

yearn - ing for, So swell to keep ev' - ry home fire burn-

Chord diagrams are provided for each chord: Am (A minor), Dm (D minor), Am (A minor), D7 (D dominant 7), G (G major), A#dim (A# diminished), G (G major), Am (A minor), G (G major), Gm (G minor), Am7 (A minor 7), D7 (D dominant 7), G (G major), Bbdim (Bb diminished), Amsus (A minor sus), and D7-9 (D dominant 7 9).



**Bm** **Bbdim** **Am** **Dm** **Am**

ing for, \_\_\_\_\_ We'd be so grand at the

**D7** **G** **A#dim** **G** **Am** **G** **E7**

game, So care-free to- geth- er, that it does seem a shame, That

**Am** **Cm/A** **G** **C#dim** **B7** **Am7**

you can't see your fu- ture with me, 'Cause you'd be oh, so

**D7** **1 G D7 G G#dim** **2 G D7 G**

eas- y to love! \_\_\_\_\_ love! \_\_\_\_\_

# THE END OF A LOVE AFFAIR

Words and Music by  
EDWARD C. REDDING

## Moderate Beguine

Chord diagrams for guitar are provided above the staff. The key signature is one flat (Bb).

**Chord Diagrams:**

- Gm9
- C7
- Gm7
- C7
- Gm9
- C7
- Gm7
- C7
- Gm7
- C7
- Fmaj7
- F
- Fm7
- Bb7
- Ebmaj7
- Eb
- Ebm7
- Ab7
- Ebm7
- Ab7
- Dbmaj7
- C7
- F

**Lyrics:**

So I walk a lit - tle too fast, and I  
drive a lit - tle too fast, and I'm reck - less, it's true, but what  
else can you do, at the end of a love af - fair? So I

Gm7



C7



Fmaj7



F



Fm7



Bb7



talk a lit - tle too much, and I laugh a lit - tle too

Ebmaj7



Eb



Eb7



Ab7



Eb7



Ab7



much, and my voice is too loud, when I'm out in a crowd, so that

Dbmaj7



C7



F



Dm7



G7



peo - ple are apt to stare. Do they know, do they care, that it's

Dm7



G7



Dm7



G7



Dm7



G7



on - ly that I'm lone - ly and low as can be? And the

Cmaj7



Am7



D7



Dm7



G7



smile on my face is - n't real - ly a smile at all!

Gm7



C7



Gm7



C7



Fmaj7



F



So I smoke a lit - tle too much, and I

Fm7



Bb7



Ebmaj7



E&gt;



Eb7



Ab7



drink a lit - tle too much, and the tunes I re - quest are not

Eb7



Ab7



Dbmaj7



C7



Cm



F7



al - ways the best, but the ones where the trum - pets blare! So I

Bbmaj7

Bbm

F

go at a mad - den - ing pace, and I pre - tend that it's tak - ing her his

G#dim

Gm7

C7

Gm7

C9

To Coda ⊕

place, but what else can you do, at the end of a love af -

fair?

So I fair?

Eb9

Dm7

G7

Dm7

G7

Dm7

G7



Dear Dor - o - thy Dix: I'm in an aw - ful



fix, I thought she  
he was in love with me, but found that she  
he was



on - ly up to her  
his old tricks!



Dear Em - i - ly Post: No wis - er, I, than most, please

Dm6

G9

C6

Dm7

G9

C6

ex - er - cise your nim - ble brain, and tell me how a <sup>girl</sup> <sub>guy</sub> can en - ter -

Dm7

G9

E♭6

tain a ghost!

Freely

A9

D9

A9

D9

Cm7

F7

So, I'm writ-ing to you for ad - vice, la - dies, the sit - u - a - tion is - n't ver - y

Cm7

F7

B♭6

A7

D9

D7

nice, la - dies, I find my - self com-plete - ly at a loss, la - dies, my



Dm7      Dm7>5      G7      C

heart, and not my mind, is boss!

Gm7      C7      Gm7      C7

D.S. al Coda

So I

*a tempo*

CODA

F      Bb7      F

fair?

*a tempo*

Bb9      F

# FALLING IN LOVE WITH LOVE

(From "THE BOYS FROM SYRACUSE")

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Bb

Bb maj7

Bb6

Fall - ing in love with love is

*mf*

Bb

Cm7

F7

fall - ing for make be - lieve.

Cm7

F7

Cm7

F7

Fall - ing in love with

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love is play - ing the fool.

Car - ing too

much is such a ju - ve - nile

fan - cy.

**Chords:** Cm7, F7, B♭maj7, B♭6, B♭maj7, B♭6, B♭maj7, B♭6, Am7, D7, F6/A, D7

Gdim    
 Learn - ing to trust is just for

Gm    
 cresc. 

Cm/G    
 chil - dren in school. 

C7/G    
 I fell in love with 

Cm7/F    
 dim. 

Cm7    


F7    
 I fell in love with 

Bb    
 love one night when the moon was 

Bb maj7    


Bb    
 love one night when the moon was 

Cm7    


Full score musical notation for a song in B-flat major, 4/4 time. The score is arranged in three systems, each with a vocal line and a piano accompaniment.

**System 1:**

- Vocal:** "full. I was un -"
- Chords:** F7, Cm7, F7, Cm7

**System 2:**

- Vocal:** "wise with eyes un - a - ble to"
- Chords:** F7, Cm7, F7

**System 3:**

- Vocal:** "see. I fell in love with love, with love ev - er -"
- Chords:** Bbmaj7, Bb6, Bbmaj7, Bb6

The piano accompaniment features a steady bass line and harmonic support for the vocal melody. The key signature has two flats (B-flat major or D-flat minor).

Am7 D7 Gmaj7 G7

last ing, but

cresc.

Cm/Eb Ddim7 Cm7 F7

love fell out with

1 Bb F7

me.

2 Bb Bb6

me.

# A FINE ROMANCE

Words by DOROTHY FIELDS  
Music by JEROME KERN

Moderately



*mf*

Dm7b5/G



(She:) A fine fine ro - mance! ro - mance! With no good  
My good

G7#5



kiss - es! A fine ro - mance, my  
fel - low! You take ro - mance, I'll



friend, take this is! We should be like a  
Jel - lo! You're calm - er than the

C/E E $\flat$ dim7 Dm7 G7 Dm7 G7

cou - ple of hot to ma - toes, but  
seals in the Arc - tic O - cean, at

C E7

you're as cold as yes - ter - day's mashed po - ta - toes.  
least they flap as their fins to ex - press e - mo - tion.

Dm7 G7 C C $\sharp$ dim7 G7

— A fine ro - mance! You won't  
— A fine ro - mance! With no

G7 $\sharp$ 5 C G7

nest - le; a fine ro - mance, you won't  
quar - els, with no in - sults, and all



wres - le! I might as well play bridge with my old maid  
 mor - als! I've nev - er mussed the crease in your blue serge

aunts! pants, I have - n't got a chance.  
 I nev - er get the chance.

This is a fine ro - mance!  
 This is a fine. ro -

(She:) A mance!

Chords: C, A7, Dm, A7/E, F, F#dim7, C/G, G7, Dm7, G7, C, Dm7, G7, C, G7.

C Dm7/G G7 C B7

G7 Dm7/G G7 C

(He:) A fine fine ro - mance! With  
ro - mance! My

G7 G7#5 C

no dear kiss - es! A fine ro - mance, my  
Duch - ess! Two old fo - gies who

G7 C

friend, need this is! We two should be like  
crutch - es! True love should have the

C/E Ebdim Dm7 G7 Dm7 G7

clams in a dish of chow - der. But  
thrills that a health - y crime has! We

C E7

we don't just have "fizz" like parts of a Seid - litz pow der.  
thrills that the "March of Time" has!

Dm7 G7 C C#dim7 G7

A fine ro - mance with no  
A fine ro - mance, my good

G7#5 C G7

clinch - es. A fine ro - mance with no  
wom - an! My strong "Aged in the wood"

pinch - es. You're just as hard give to the land as the "He de  
wom - an! You nev er give to the or - chids I send a

France?" I have - n't got a chance,  
glance! No! You like cac - tus plants,

this is a fine ro - mance!  
this is a fine ro -

(He:) A mance! \_\_\_\_\_

*mf*

*sfz*

**C** **A7** **Dm** **A7/E** **F** **F#dim7** **C/G** **G7** **C** **Dm7** **G7** **C** **Dm7** **G7** **C**

# FLYING HOME

Lyrics by SID ROBIN  
Music by BENNY GOODMAN and LIONEL HAMPTON

Moderate Bounce

Bdim7

E♭7/B♭

A dim7

E♭7/B♭

The first system of the piano introduction features a treble and bass staff in E-flat major (three flats). The treble staff begins with a half note E-flat, followed by quarter notes G-flat, B-flat, and D-flat. The bass staff starts with a half note E-flat, followed by quarter notes G-flat, B-flat, and D-flat. The tempo is marked 'Moderate Bounce' and the dynamics are 'mf'.

E♭

E♭/D♭

A♭/C

C♭7

E♭7/B♭

A7♭5

The second system of the piano introduction continues the melody in the treble staff with eighth notes and quarter notes. The bass staff provides harmonic support with half notes and quarter notes.

A♭

A♭7/G♭

Fm

E9

E♭9

The first line of the vocal melody is written in the treble staff. The lyrics are: "Fly - ing home\_ to a place that's al - ways sun - ny,". The melody consists of quarter and eighth notes.

The piano accompaniment for the first line of the vocal melody is shown in the bass staff, featuring half notes and quarter notes.

A♭

A♭7/G♭

Fm

E9

E♭9

The second line of the vocal melody is written in the treble staff. The lyrics are: "fly - ing home\_ with my pock - ets full of mon - ey,". The melody continues with quarter and eighth notes.

The piano accompaniment for the second line of the vocal melody is shown in the bass staff, featuring half notes and quarter notes.



fly - ing

home\_\_

to my lit - tle

home - town

hon - ey

wait - in' for

me\_\_

there. \_\_

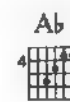
C'mon let's

go, \_\_

don't you mind this

sud - den

flur - ry?



Don't you

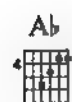
know\_\_

that I'm in

an

aw - ful

hur - ry?



Ain't it so —

that my ba - by's gon - na wor - ry



if I don't get — there? —

My —

— heart is burn - in' ev - er since I've been learn - in' how I



missed { her, —  
him, — }

since I kissed { her. —  
him. — }

Now —

Bb7



A7



I can't stand it, won't you please un - der - stand that I've been

Eb7



Ebdim7



Eb7



lone - some, I've been liv - ing by my own - some.

Ab



Ab7/Gb



Fm



E9



Eb9



Fly - ing home, from now on there's no more griev - in'.

Ab



Ab7/Gb



Fm



E9



Eb9



I won't roam, once I'm there I'm nev - er leav - in'.



Ab



Ab7/Gb



Fm



E9



Eb9



Fly - ing

home, —

to that love I'll be re - ciev - in'.

Ab



Eb6



Ab7



Eb7



Ab



We'll be so hap -

py;

that's why I'm

fly -

ing home.

1

no chord

E9



Eb9



2

A7b5



Ab



# HARLEM NOCTURNE

Words by DICK ROGERS  
Music by EARLE HAGEN

Moderately slow

Gm(maj7)



Deepmu - sic fills the night \_\_\_\_\_ deep in the heart of Har-

Cm6



Cm(maj7)



- lem. \_\_\_\_\_ And tho' the stars are bright \_\_\_\_\_

Eb



Eb7



D7



Gm



no chord

— The dark-ness is taunt - ing me —

Oh what a sad re - frain..

Gm(maj7)

Cm6

a noc-terne born in Har - lem that mel-an-cho-ly strain.

Cm(maj7)

Eb

Eb7

D7

Gm

C9

for-ev - er is haunt-ing me.

Gm

Gb9#5 F9

Bb7

Fm7

Bb7

Fm7

The mel-o-dy clings a - round my heart strings. It  
In-di-go tune it sings to the moon the

Bb7

Fm7

Bb7

B7

Bb7

Eb7

Bbm7

won't let me go when I'm lone-ly. I hear it in dreams and  
lone-some re - frain of a lov - er. The mel-o-dy sighs it

Eb7 Bbm7 1 F7  
 no chord  
 some-how it seems - it makes me weep and I can't sleep. An  
 laughs and it cries - a moon in blue that

2 Gm D7#5 Gm Gm(maj7)  
 no chord  
 wails the long night thru. Tho' with the dawn it's gone -

Cm6 Cm(maj7)  
 the mel-o-dy lives ev - er for lone-ly hearts to learn

Eb Eb7 D7 Gm D7 Gm C13 Gm  
 of love in a Har-lem Noc - turne.

Detailed description: This is a musical score for a song, likely 'Harlem Nocturne'. It consists of a vocal line and a piano accompaniment. The key signature has two flats (Bb and Eb). The score is divided into systems. The first system shows the vocal line starting with 'some-how it seems - it makes me weep and I can't sleep. An' and the piano accompaniment. Chords Eb7, Bbm7, and F7 are indicated. The second system continues the vocal line with 'wails the long night thru. Tho' with the dawn it's gone -' and the piano accompaniment. Chords Gm, D7#5, Gm, and Gm(maj7) are indicated. The third system shows the vocal line with 'the mel-o-dy lives ev - er for lone-ly hearts to learn' and the piano accompaniment. Chords Cm6 and Cm(maj7) are indicated. The fourth system shows the vocal line with 'of love in a Har-lem Noc - turne.' and the piano accompaniment. Chords Eb, Eb7, D7, Gm, D7, Gm, C13, and Gm are indicated. Fingerings are provided for many of the chords and melodic lines.

# THE GIRL FROM IPANEMA

(GAROTA DE IPANEMA)

Original Words by VINICIUS DE MORAES

English Words by NORMAN GIMBEL

Music by ANTONIO CARLOS JOBIM

Bossa Nova

*mf*

Fmaj7

G7

Tall and tan and young — and { love - ly, the girl — } from I - pa - ne -

Gm7

Gb7

- ma goes walk - ing, and when — { she pass - es, each one — she }  
he pass - es, each girl — he } pass - es goes

Fmaj7

Gb7

Fmaj7

"a-a-h!"

When { she walks she's } like —  
he walks he's }

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MCA

G7



a sam - ba that swings so cool and sways — so gen - tle, that when —

Gm7



Gb7



Fmaj7



— { she pass - es, each one — she }  
— { he pass - es, each girl — he } pass - es goes "a-a-h!"

Gbmaj7



Oh, — but I watch { her } { him } so

Cb9



F#m9



sad - ly. — How —

**D9**

can I tell { her him } I love { her? him? } Yes, \_

**Gm7**

I would give my heart glad - ly, \_

**E $\flat$ 9**

**Am7**

But each day when { she he } walks to the sea, { she he }

**D7 $\flat$ 9**

**Gm7**

looks straight a - head not at me. Tall and tan and young \_

**C7 $\flat$ 9**

**Fmaj7**

G7



— and { love - ly, the girl — } from I - pa - ne - ma goes walk - ing, and when —  
 { hand - some, the boy — }

Gm7



Gb7



Fmaj7



{ she } pass - es I smile, — but { she } does - n't see.  
 { he }

1 Gb7



2 Gb7



Fmaj7



{ She } just does - n't see.  
 { He }

Gb7



Fmaj7



Gb7



Fmaj7



No, { she } does - n't see.  
 { he }

rit.



# GOD BLESS' THE CHILD

Words and Music by ARTHUR HERZOG, JR.  
and BILLIE HOLIDAY

Slowly with feeling

*p* *mf*

Them that's got shall get, them that's

*mf-p*

not shall lose, So the Bi - ble said, and it still is news;

*mf*

Ma - ma may have, Pa - pa may have, but God Bless' the child that's

*p*

Chords: Ebmaj7, Eb7, Ab6, Bbm7, Gb7, Eb13, Bbm7, E9-5, Eb9, Abmaj7, Ab6, Abm, Gm, C7, C7-9

Fm9

Bb7

Eb6

Gm

Cm

Gm

Ab6

Fm7 Bb7

got his own!

That's

got his own.

Yes, the

Ebmaj7

Eb7

Ab6

Ebmaj7

Eb7

Ab6

Bbm7

Gb7

Eb13

strong gets more, while the weak ones fade, Emp - ty pock - ets don't ev - er

make the grade;

Ma - ma may have,

Pa - pa may have,

But

God Bless' the child that's got his own!

That's got his own.

Ab7



G7



Cm



Cm(+7)



Cm7



Cm6



Mon - ey, you got lots o' friends, —

*mf*

(2)

Gm



D7



G7



Cm



Cm(+7)



crow - din' 'round the door, When you're gone and

Cm7



Cm6



Gm



C7



B9-5



Bb9



Fm7 Bb



spend - in' ends, — they don't come no more. Rich re -

(2)

*p*

Ebmaj7



Eb7



Ab6



Ebmaj7



Eb7



Ab6



la - tions give, Crust of bread and such, You can

Bb7



Gb7



Eb13



Bbm7



E9-5



Eb9



help your - self, but don't take too much!

Abmaj7



Ab6



Abm



Gm



C7



C7-9



Ma - ma may have, Pa - pa may have, But God Bless' the child that's

Fm7



Bb7



1 Eb6



Cm7



F13



B7



Fm7



Bb



got his own! That's got his own.

Them that's

2 Eb6



B6



Eb6



got his own.

# HAVE YOU MET MISS JONES?

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Ab/C

E♭7/B♭

Fm/Ab



*mf*

C7sus

C7

F

F#dim

Gm7

B♭/C



*p*

"Have you met Miss Jones?"  
Then I said "Miss Jones,"

Some one said as  
You're a girl who

Gm7

C7sus

C7

Am7

Dm7

G7

1

Gm

C7



we shook hands.  
un - der - stands,

She was just Miss Jones  
I'm a man who must

to be me.

Gm7

C7

C7#5b9

<sup>2</sup>Gm7

C7

F9

B♭



free." And all at once I lost my

*mf*

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Db7 Gb A7 D  
 breath, And all at once was scared to death, and all at once I owned the

Abm7 Db7 Gb C7 F  
 earth and sky! \_\_\_\_\_ Now I've met Miss

F#dim Gm7 Bb/C Gm7 C7 Fmaj7/A Abdim7  
 Jones, And we'll keep on meet- ing till we die, \_\_\_\_\_

Gm7 Gm7/C C7 F Bb7 F  
 \_\_\_\_\_ Miss Jones and I. \_\_\_\_\_

rall.

# HELLO, YOUNG LOVERS

(From "THE KING AND I")

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Very moderately



Hel - lo, young lov - ers, who - ev - er you

*p*

are, I hope your trou - bles are

G7/B



Fm/C



G7/B



few. All my good wish - es go

Eb/Bb



G7/B



Dm7



Dm7/G



G7



with you to - night.

I've been

in love

like

you Be brave, young lov - ers, and

fol - low your star;

be brave

and

faith - ful and

true.

Cling

ver - y

close

to each



Sheet music for guitar and piano. The music is in 4/4 time and features a vocal melody with piano accompaniment. The key signature has one flat (Bb).

**Chords and Fingerings:**

- Eb/Bb**: Eb (1, 2, 3, 4, 5), Bb (1, 2, 3, 4, 5)
- G7/B**: G7 (1, 2, 3, 4, 5), B (1, 2, 3, 4, 5)
- Dm7**: Dm7 (1, 2, 3, 4, 5)
- Dm7/G**: Dm7 (1, 2, 3, 4, 5), G (1, 2, 3, 4, 5)
- G7**: G7 (1, 2, 3, 4, 5)
- C**: C (1, 2, 3, 4, 5)
- F/A**: F (1, 2, 3, 4, 5), A (1, 2, 3, 4, 5)
- C7sus/G**: C7sus (1, 2, 3, 4, 5), G (1, 2, 3, 4, 5)
- F/A**: F (1, 2, 3, 4, 5), A (1, 2, 3, 4, 5)
- C7sus/G**: C7sus (1, 2, 3, 4, 5), G (1, 2, 3, 4, 5)
- F**: F (1, 2, 3, 4, 5)
- E7**: E7 (1, 2, 3, 4, 5)

**Vocal Melody:**

oth - er to - night I've been in love like  
you. I know how it feels to have  
wings on your heels, and to fly down a street in a  
trance. You fly down a street on a

**Piano Accompaniment:**

The piano accompaniment consists of two staves (treble and bass clef). It features a steady bass line and a more active treble line with chords and single notes. The tempo is marked with a '6' in the top left corner.

Am Dm7

chance that you'll meet, and you meet not real - ly by

G7 C

chance. Don't cry, young lov - ers, what -

ev - er you do, don't cry be - cause I'm a

G7/B Fm/C G7/B

lone. All of my mem - 'ries are

Eb/Bb

G7/B

Dm7

G7

hap - py to - night,

I've had a love of my

own.

I've had a love of my

C/G

Dm

Eb/G

G7

own like yours,

I've had a love of my

own.

Hel - own.

C6

G7

C6

# HONEYSUCKLE ROSE

Words by ANDY RAZAF  
Music by THOMAS ("FATS") WALLER

Medium with a lift

Gm7



C13



Dm7



G13



C7



Gm7/C



Cdim7



C7



Gm7



C13



Gm7



C13



Gm7



C13



G9#5



Ev - 'ry hon - ey bee

fills with jeal - ous - y

when they see you out with



C6



G9#5



C13



F



Gm7



F/A



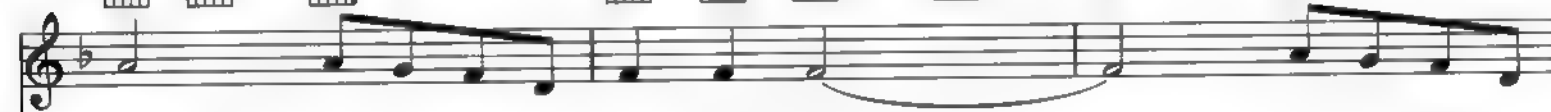
Fm/Ab



G7



C13



me,

I don't blame them, good - ness

knows,

Hon - ey Suck - le



F



F7



Bb



Db7/B



C7



Gm7



C13



Rose.

When you're pass - in' by



Gm7 C13 Gm7 C13 G9#5 C6 G9#5 C13  
 flow - ers droop and sigh, and I know the rea - son why. You're much sweet-er,

F Gm7 F/A Fm/Ab G7 C13 F F/C Ddim C7/E F  
 good - ness knows, Hon - ey Suck - le Rose.

F7 Cm7/F Fdim7 F7 Bb F9 Gb9 F9 Bb6  
 Don't buy sug - ar, you just — have to touch my cup.

G7 Dm7/G Gdim7 G7 C7 Gm7  
 You're my sug - ar, it's sweet — when you

Ab9 G9 C7 Gm7 C13 Gm7 C13

stir it up. — When I'm tak - in' sips from your tas - ty lips,

Gm7 C13 G9#5 C6 G9#5 C13 F Gm7 F/A Fm/Ab

seems the hon - ey fair - ly drips. You're con - fec - tion, good - ness knows, —

G7 C13 1 F Bb6/9 Db7 F/C Abdim7

Hon - ey Suck - le Rose. —

2 F F7 Bdim Bbm F

Rose. —

# HOW HIGH THE MOON

(From "TWO FOR THE SHOW")

Words by NANCY HAMILTON  
Music by MORGAN LEWIS

Slowly

C#dim

D7

Gmaj7

G6

G

no chord



Some - where there's mu - sic, \_\_\_\_\_ How faint the

*p - mf*

Gm7

C9

C7

G9

C7b9

Fmaj7

F6

tune! \_\_\_\_\_ Some - where there's heav - en, \_\_\_\_\_

F

Fm7

Bb9

Bb7

Ab

Bb7

How high the moon! \_\_\_\_\_ There is no

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moon a - bove when love is far a - way too,






Till it comes true That you love










me as I love you. Some - where's there's mu - sic,

*mf* *p*










It's where you are, Some - where there's heav - en,



How near, how far! The dark - est

night would shine if you would come to me soon,

Un - til you will, How still my heart, How high the

moon! Some-where there's moon!

Chords: F, Fm7, Bb9, Bb7, Ab, Bb7, Eb, Ebmaj7, Cm, D7, G7, C, Cm, G, Gm, Am7, D7, A9, D7b9, G, D9+5, G6, A9, D7, A9, D7, G, C6, Cm6, D7sus, G6

Dynamic markings: *mf*, *p*, *cresc.*

# I COULD WRITE A BOOK

(From "PAL JOEY")

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately



Dm7/G



G7b9



Am



G



F



G7sus



G7b9



C



G7



If they asked me, I could write a



C



G7



C



G7



book a - bout the way you walk and



C



C#dim7



Dm7



G7



G7/F



whis - per and look. I could



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C/E      A $\flat$ 7/E $\flat$       Dm7      G7      C      Cdim7  
 write      a      pre - face      on      how      we

G/B      C      Cdim7      G/B      E $\flat$ 7/B $\flat$       Am7      D7  
 met      so      the      world      would      nev - er      for -

G      Dm7      G7      C  
 get.      And      the      sim - ple

G7      C      G7  
 se - cret      of      the      plot      is      just      to







tell them that I love you a lot.








Then the world dis - cov - ers, as










my book ends, How to make two lov - ers of








friends. If they friends.

# I CAN'T GET STARTED

Words by IRA GERSHWIN  
Music by VERNON DUKE

Moderately

*mf*

A7#5 A7 Dm7 G7 C

Dm7b5 G7sus G7 C Dm7 G7

I'm a glum one, it's ex - plain - a - ble:

Cmaj7 Dm7 G7

I met some - one un - at - tain - a - ble.

Em7 Ebdim7 Dm7 G7

Life's a bore, the world is my oy - ster no

The musical score is written for piano and voice. It begins with a piano introduction in C major, marked 'Moderately' and 'mf'. The piano part features a series of chords: A7#5, A7, Dm7, G7, and C. The vocal line enters with the lyrics 'I'm a glum one, it's ex - plain - a - ble:'. The piano accompaniment continues with Dm7b5, G7sus, G7, C, Dm7, and G7. The next line of the song is 'I met some - one un - at - tain - a - ble.', with piano chords Cmaj7, Dm7, and G7. The final line is 'Life's a bore, the world is my oy - ster no', with piano chords Em7, Ebdim7, Dm7, and G7. The piano part includes triplets and various chord voicings throughout.

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C F#m7b5 B7 E

more. All the pa - pers

F#m7 B7 Emaj7

where I led the news with my ca - pers

F#m7 B7 E G7 C C#dim7

now will spread the news, "Su - per - man turns

Dm7 G7 no chord

out to be flash in the pan!" I've flown a -

Cmaj7      Am7      Dm7      G7  
 round the world in a plane. I've set - tled  
 hun - dred yards in ten flat. The Prince of

E7      Am7b5/Eb      D13      no chord  
 re - vo - lu - tions in Spain. The North Pole  
 Wales has cop - ied my hat. With Queens I've

C/G      Am7      Dm7      G7  
 I have char - ted, but can't get start - ed with  
 à la cart - ed, but can't get start - ed with

C      A7      D7      G7      no chord  
 you. A - round a  
 you. The lead - ing

Cmaj7



Am7



Dm7



G7



golf course I'm un - der par, and all the  
tail - ors fol - low my styles, and tooth - paste



Am7b5/Eb



D13



no chord

mov - ies want me to star. I've got a  
ads all fea - ture my smiles. The As - tor -



house, a show place, but I get no place with  
bilts I vis - it. But say, what is it with



no chord



you.  
you?

You're so su - preme,  
When first we met,



Em7 A7 Dmaj9 D6  
 ly - rics I write — of you scheme  
 how you e - lat - ed me! Pet,

Dmaj9 D6 Dm7 G7  
 just for the sight — of you, dream  
 you dev - as - tat - ed me! Yet,

Dm7 G7 C F7  
 both day and night — of you. And what  
 now you've de - flat - ed me till you're

Am7 D7 G7 Cmaj7 Am7  
 good does it do? In nine - teen twen - ty - nine — I sold  
 my Wa - ter - loo. I've sold my kiss - es at — a ba -

no chord

Dm7

G7

E7

Am7b5/Eb

short;  
zaar,In Eng - land  
and af - terI'm  
mepre - sent - ed at  
they've named a ci -

D13

no chord

C

A7

court.  
gar.But you've got me  
But late - ly howdown - heart - ed 'cause I  
I've smart - ed, 'cause I

Dm7

G7

C

C7

F

can't  
can'tget get  
start start- ed - ed  
with with

you.

G7

no chord

2 C

Dm7

G7b9

C

I do a you.

# I'LL TAKE ROMANCE

Words by OSCAR HAMMERSTEIN II  
Music by BEN OAKLAND

Moderately slow

F

Dm

Gm7

I'll take romance, I'll take romance,

C7

F

Ab7

while my heart is young and while my arms are strong and

Dbmaj7

Gm7>5

C7sus

eager to fly. I'll give my eager for you. I'll give my

G<sup>b</sup>dim7

Gm7



C7



1 F6

heart  
armsa  
theirtry.  
cue.I'll take ro - mance.  
I'll take ro -

Dm7



Gm7



C7sus



C7



2 F6



mance.

Gm7



C7b9



F



Ebm7



So my lov - er when you want

Ab7



Dbdim



Db6



me,

call

me

Ebm7

Ab7

Dbdim

Db6

in the hush of the eve - ning.

Gb7

Cmaj7

Abm6

When you call me,

F

Gbdim7

C7

In the hush of the eve - ning, I'll rush to my

F

Dm7

Gm7

C7

first real ro - mance. While my

F



Ab7



Dbmaj7



Gm7b5



heart is young and ea - ger and gay,

C7sus



Gbdim7



Gm7



C7



I'll give my heart a - way. I'll take ro -

F



Dm7



Gm7



mance.

I'll take my

Fdim7



F



own

ro - mance.

# I'M BEGINNING TO SEE THE LIGHT

Words and Music by HARRY JAMES, DUKE ELLINGTON,  
JOHNNY HODGES and DON GEORGE

Medium Bounce

Guitar chord diagrams are provided for each system of music.

**System 1:** G6, Eb7, D7, Em7, A9, A7b9

**System 2:** D7sus, D7, G6, Eb7, D7, G

**System 3:** Eb7, D7, Eb7, G6, D7

**System 4:** G, Dm, E7, A7, Am7, D7, G, Gdim, D7

**Lyrics:**

I nev - er cared much for moon - lit skies, — I

nev - er wink back at fire - flies, — But now that the stars are

in your eyes, — I'm be - gin - ning to see the light. — I

*mp-f*

G6

Eb7

D7

G

G6

Eb7

D7

nev - er went in for af - ter glow, — Or can - dle - light on the

Eb7

G6

D7

G

Dm

E7

mis - tle - toe, — But now when you turn the lamp down low — I'm be -

gin - ning to see the light. —

Used to ram - ble

thru the park —

Shad - ow box - ing in the dark —



A7 Eb7

Then you came and caused a spark, — That's a four a - larm fire — now.

Am7 D7 G6 Eb7 D7 G

I nev - er made love by lan - tern shine, — I

nev - er saw rain - bows in my wine, — But now that your lips are

burn-ing mine, — I'm be - gin-ning to see the light. — I

8vb

# I'VE GOT YOU UNDER MY SKIN

Words and Music by  
COLE PORTER

Moderately

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, starting with a half note B-flat, followed by quarter notes D-flat, F, and G. The left hand provides a harmonic accompaniment with chords. The tempo is marked 'Moderately' and the dynamic is 'mf'. The piece concludes with a 'poco rit.' (slightly slower) marking.

Beguine Tempo

Bb7

Fm7

Bb7

Ebmaj7

I've got you un - der my skin,

*p* *a tempo*

Cm7

Eb

Fm7

Bb7

I've got you deep in the

Ebmaj7

Cm7

Eb

Fm7

heart of me, So deep in my heart,

Bb7



Ebmaj7



Cm7



Gm



You're real - ly a part of me. I've

Fm7



Bb7



Ebmaj7



got

you

un - der my skin.

Eb6



Fm7



Bb7



I tried so not to give

Ebmaj7



Eb6



Abm6



in,

I said to my - self, 'This af -

Bb7



D



Ebmaj7



Eb6



fair

nev - er

will

go

so well."

But

Dm7



G7



Ebdim



C



why should I

try

to

re -

sist

when,

dar - ling,

I know

so well

*mf*

Abm6



Bb7



Ebmaj7



I've

got

you

un - der

my

skin.

Eb6



Fm7/Eb



Bb7/Eb



Ebmaj7



I'd sac - ri - fice an - y - thing, Come what might, for the sake of hav - ing you



**Eb7****Fm7/Eb****Fm7-5**

near, In spite of a warn - ing voice that comes in the night And re -

peats and re - peats in my ear: "Don't you know, lit - tle fool,

you nev - er can win, Use your men -

tal - i - ty, Wake up to re - al - i - ty."

**Ab**  **Abm** 

But each time I do, just the thought of you makes me

*cresc.*

**Eb**  **Bbm**  **C7**  **Fm** 

stop, Be - fore I be - gin, 'Cause I've got you

*p rit.* *dolce a tempo*

**Bb7-9**  **Eb**  **1** **Fm7**  **Bb7** 

un - der my skin. I've

*rit.* *pp a tempo* *poco rit.* *poco rall.*

**Eb**  **Bb7**  **Eb** 

*piu rall. R.H.* *morendo* *8va*

# IT MIGHT AS WELL BE SPRING

(From "STATE FAIR")

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Gracefully**

**G** **Bm** **G**

I'm as rest-less as a wil-low in a wind-storm, I'm as

**mf**

**Dm7** **G7** **C** **Cdim7**

jump-y as a put-pet on a string. I'd say that I had spring-

**G** **Am7** **D7** **Gmaj7** **G6**

fe-ver, but I know it is-n't spring. I am

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system begins with the instruction 'Gracefully' and a mezzo-forte 'mf' dynamic. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Chord diagrams for G, Bm, and G are provided above the vocal line. The second system continues the melody with chord diagrams for Dm7, G7, C, and Cdim7. The third system concludes the phrase with chord diagrams for G, Am7, D7, Gmaj7, and G6. The lyrics are written below the vocal line, with hyphens indicating syllables that span across measures.

G Bm G

star - ry eyed and vague - ly dis - con - tent - ed, like a

Dm7 G7 C Cdim

night - in - gale with - out a song to sing. Oh, why should I have spring -

G Am7 D7 G

fe - ver when it is - n't e - ven spring?

C Dm7 Gdim G7

I keep wish - ing I were some - where else, walk - ing down a strange new







street, hear - ing words that I have nev - er heard from a










{ man girl } I've yet to meet. I'm as bus - y as a spi - der spin-ning



day dreams, I'm as gid - dy as a ba - by on a







swing. I have - n't seen a cro - cus or a rose - bud, or a

Am D9 B+ B7 E7b9 A7

rob - in on the wing. But I feel so gay in a

D9 G7 A7

mel - an - cho - ly way that it might as well be spring. It

G D7sus D7 1G Em

might as well be spring!

C D7 2G C G

I'm as spring!

# JELLY ROLL BLUES

By FERD "JELLY ROLL" MORTON

Moderate blues tempo

8va-----

8va-----

*f*

*loco*

G $\flat$

F F $\sharp$ 5 B $\flat$  Gm7

*mf*

B $\flat$ 6 Gm7 B $\flat$  A $\flat$

E $\flat$  B $\flat$ 6

Bb6/D Dbdim7 F7/C



F7



Eb/G



F7



Gdim7



Gb7



F7








First system of piano music. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The left hand provides a steady accompaniment with eighth and sixteenth notes.










Second system of piano music. The right hand continues the melodic line with a triplet of eighth notes and a trill in the final measure. The left hand accompaniment remains consistent.


Third system of piano music. The right hand includes a trill in the first measure and a triplet of eighth notes in the final measure. The left hand accompaniment continues with eighth and sixteenth notes.

Fourth system of piano music. The right hand features a triplet of eighth notes in the first measure and a triplet of eighth notes in the final measure. The left hand accompaniment continues with eighth and sixteenth notes.







8va - - - - - loco








Bb/F   Bb/D   Eb7   Edim7   Bb/F   Bb7/D   Dbdim7   Cm7   F7   G7

C   Gdim7   Gb7   F7   Bb   Gdim7   Gb7   F7   Bb   Bb6

Bb7   Eb/Bb   Bb7

*p*   *cresc.*

Eb   G7

*f*   *mf*

First system of musical notation. Chord diagrams for  $E\flat 7$  and  $A\flat 6$  are shown above the staff. The key signature has two flats. The melody is in the treble clef, and the bass line is in the bass clef.



Second system of musical notation. Chord diagrams for  $A\dim 7$  and  $E\flat$  are shown above the staff. The key signature has two flats. The melody is in the treble clef, and the bass line is in the bass clef.


Third system of musical notation. Chord diagrams for  $B\flat 7$ ,  $C\dim 7$ ,  $C\flat 7$ ,  $B\flat 7$ ,  $E\flat$ ,  $C\dim 7$ ,  $C\flat 7$ , and  $B\flat 7$  are shown above the staff. The key signature has two flats. The melody is in the treble clef, and the bass line is in the bass clef.










Fourth system of musical notation. Chord diagrams for  $E\flat$  (labeled "no chord"),  $E\flat$ , and  $G7$  are shown above the staff. The key signature has two flats. The melody is in the treble clef, and the bass line is in the bass clef. A dynamic marking  $f$  is present.






















First system of musical notation. The treble staff contains a melodic line with eighth and quarter notes, and a triplet of eighth notes. The bass staff contains a bass line with quarter and eighth notes. Chord diagrams are shown above the staff: G7 (first measure) and Eb (second measure).

Second system of musical notation. The treble staff contains a melodic line with eighth and quarter notes, and a triplet of eighth notes. The bass staff contains a bass line with quarter and eighth notes. Chord diagrams are shown above the staff: Eb7 (first measure), Ab6 (second measure), and Adim7 (third measure).

Third system of musical notation. The treble staff contains a melodic line with eighth and quarter notes, and a triplet of eighth notes. The bass staff contains a bass line with quarter and eighth notes. Chord diagrams are shown above the staff: Eb (first measure) and Bb7 (second measure).

Fourth system of musical notation. The treble staff contains a melodic line with eighth and quarter notes, and a triplet of eighth notes. The bass staff contains a bass line with quarter and eighth notes. Chord diagrams are shown above the staff: Cdim7, Cb7, Bb7, Eb, Cdim7, Cb7, Bb7, and Eb. The text "no chord" is written above the final measure of the treble staff.

First system of musical notation. Chord diagrams are provided for Eb6, G7, and Eb7. The first measure is marked *ff*.

Second system of musical notation. Chord diagrams are provided for Ab and Adim7. The first measure is marked "no chord".

Third system of musical notation. Chord diagrams are provided for Eb and Bb7.

Fourth system of musical notation. Chord diagrams are provided for Cdim7, Cb7, Bb7, Eb, Cdim7, Cb7, Bb7, Eb, Bb7#5, and Eb9.

# JUST IN TIME

Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Moderately

C13



Bb7b5



Cm7



F7b9



Bb



Bdim



Cm7



F7



*mp*

Bb



A



Bb



Am7



Just in time, I found you just in time

D7



Fm



be - fore you came, my time was run - ning

C9



Gm7



C9



Gm7



C7



F7



low.

I was lost

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F13

Bb7

the los - ing dice were tossed, my bridg - es

Eb9

Ab

all were crossed, no - where to go.

D7

Gm

D

Gm

D

Gm

D7

Gm

Now you're here and now I know just where I'm

Bb/C

Am/C

Gm/C

Gm7/F

go - ing, no more doubt or fear, I've found my

G7#5b9



G7



G7#5



C9



way,

for

love

came

just

in

time.

F7



Bb



F(#5)



Gm7



You

found

me

just

in

time

and changed my



lone

- ly

life

that

love

- ly

day.



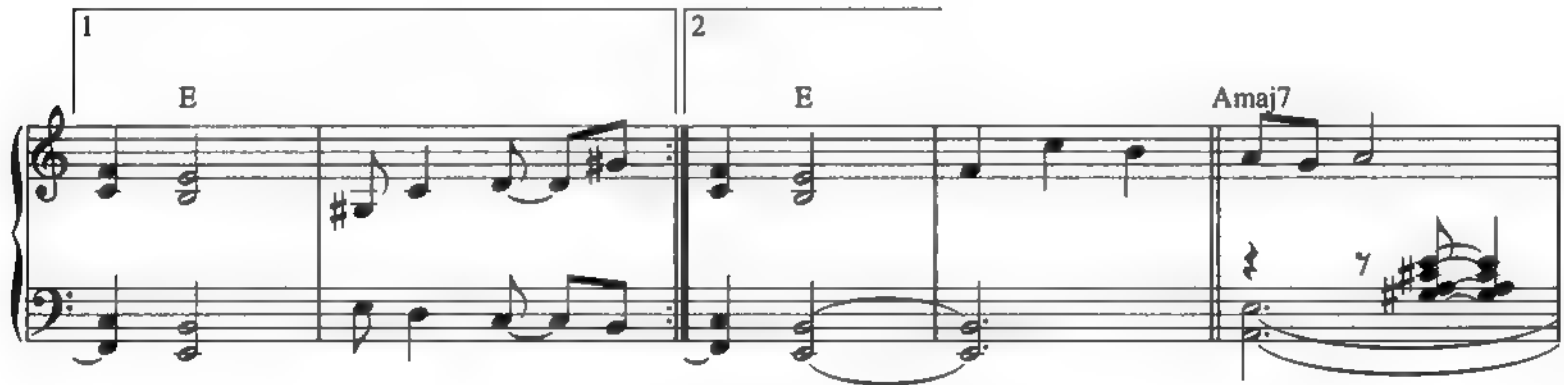
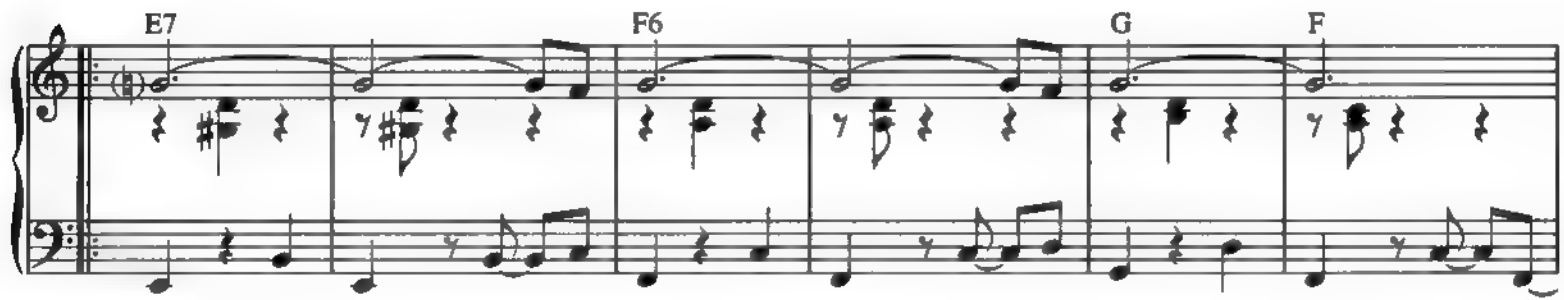
day.

# LA FIESTA

By CHICK COREA

Moderately, in 1





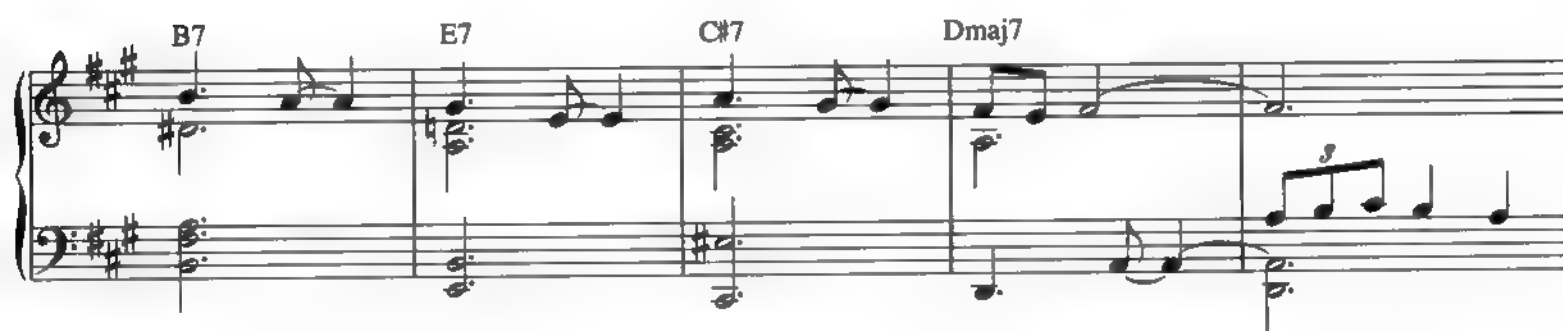
Bm7/A Amaj7 E7 Amaj7 C#7



Dmaj7 D#dim7 Amaj7/E Fdim7 F#m7



B7 E7 C#7 Dmaj7



C#m7 F#7 B7 E7



Amaj7 C#7 Dmaj7 D#dim7





Amaj7/E

Fdim7

F#m7

B7

E7

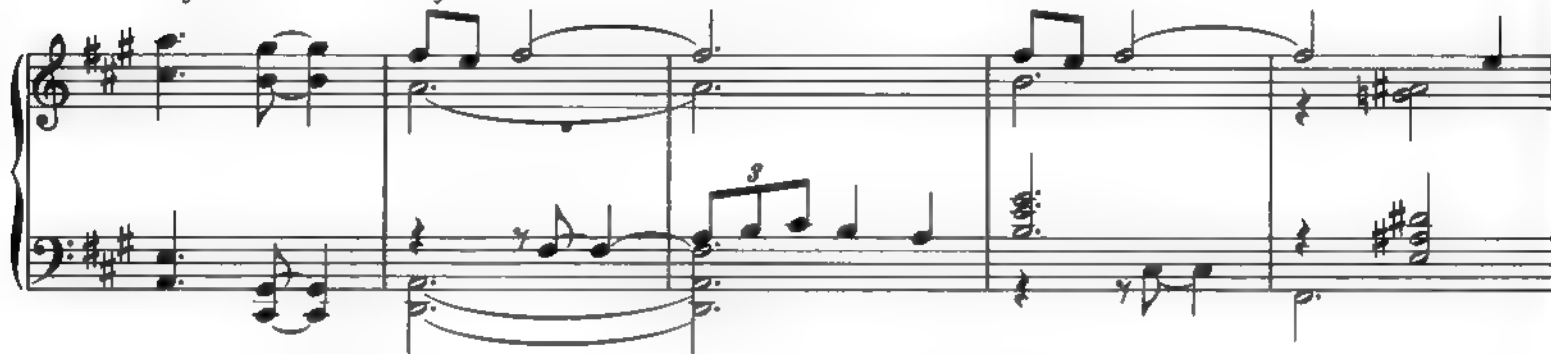


Amaj7 C#7

Dmaj7

C#m7

F#7



To Coda



Bm7

E7

Amaj7

Bm7/A

Amaj7



Dm/A

Em/A

F/A

G

F



E

F

G



F E *g* D.S. al Coda (with repeats) CODA Amaj7

Bm7/A Amaj7

Bm7/A Amaj7

Bm7/A Amaj7 Dmaj13(#11) rit.

no chord A

# THE LAST TIME I SAW PARIS

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Briskly

The

*pp* *mf* *p*

Ab



Eb7



last time I saw Par - is Her heart was warm and gay, I

Bbm7-5



Eb7



Bbm7



Eb7



Ab



heard the laugh - ter of her heart in ev - 'ry street ca - fe'. The

Eb7



last time I saw Par - is, Her trees were dressed for spring, And

Bbm7-5



Eb7



Bbm7



Eb7



lov - ers walked be - neath those trees, and birds found songs to

Ab



Bb7

*Brightly*

Eb



Bb7



sing. I dodged the same old tax - i - cabs that I had dodged for

Eb



C7



F



Bbm7

*nostalgically*

years; The cho - rus of their squeak - y horns was mu - sic to my

b8

Eb7



Ab



ears

The

last

time

I

saw

Par - is

Her

heart

was

warm

and

*a tempo*

Eb7



Bbm7



Eb7



Cm7-5



F7



Bbm7

*deliberato*

gay.

No

mat -

ter

how

they

change

her I'll

re -

mem -

ber

her

*ritardando**col canto*

Eb7



1 Ab



Eb7



that

way.

*dim.**a tempo**mf*

Ab



Eb7



2 Ab



The

way.

*dim. e rit.**Ped.*

# LONG AGO (AND FAR AWAY)

Words by IRA GERSHWIN  
Music by JEROME KERN

Moderately slow

The musical score is written for piano and voice. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderately slow'. The score includes guitar chord diagrams above the staff. The lyrics are: 'Long a - go and far a - way, I dreamed a dream one day and now that dream is here be - side me. Long the'. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line.

**Chord Diagrams:**  
 F, D7, Gm7, C7, F, Dm7, Gm7, C7, Fmaj7, Gm7, C9, F6, Dm7, C7, F6, E7sus, Eb9, D7, Gm7, C7, Ab, Fm7

**Lyrics:**  
 Long a - go and far a - way, I  
 dreamed a dream one day and now that  
 dream is here be - side me. Long the

**Bbm7 Eb9 Abmaj7 G7**

skies were o - ver - cast, but now the clouds have

**C C6 Bb C Csus C Csus**

passed: You're here at last! \_\_\_\_\_

**F Dm7 Gm7 C7 Fmaj7**

Chills run up and down my spine, A -

**Gm7 C9 F6 C7**

lad - din's lamp is mine, the dream I

Detailed description of the musical score: The score is written for guitar and piano. The key signature has two flats (B-flat major). The time signature is 4/4. The first system has four measures. The second system has four measures, with a long note in the vocal line for 'at last!'. The third system has four measures. The fourth system has four measures. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using dyads or triads. The guitar chords are indicated by letters and diagrams showing fingerings on the fretboard.

F6

E7sus

Eb9

D7

Gm7

C7

F9

dreamed was not de - nied me. Just one

Cm7

F7

Bbmaj7

Eb9

look and then I knew. That all I

F6/A

Abdim

Gm7

C7

F6/A

A♭dim

longed for, long a - go, was you.

1 Gm7

C7

F6/9

2 Gm7

C7

F6/9



# LOVE IS HERE TO STAY

(From "GOLDWYN FOLLIES")

Words by IRA GERSHWIN  
Music by GEORGE GERSHWIN

**With motion** *mf* **Gm7/C**

**C7** **F6** **Fdim7** **F**

The more I read the pa - pers The

**D7** **Ddim7** **D7** **Gm7** **F#dim7**

less I com - pre - hend The world and all its

**C7/G** **F6/A** **Abdim7** **Gm7** **C7**

ca - pers And how it all will end.

(b)

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**B $\flat$**  **Am7** **G7**

Noth - ing seems to be last - ing, But that is - n't our af -

**C7** **B $\flat$**  **Em7 $\flat$ 5** **A7** **D**

fair; We've got some-thing per - ma - nent, I mean in the way

**G7** **C9** **C7** **G9**

we care. It's ver - y clear

**Gm7** **C7** **F** **Gm7** **C7** **G7**

Our love is here to stay; Not for a year

Gm7/C

C7

Eb9

D9

G7

C7

D7

But ev - er and a day.

The ra - di - o and the

tel - e - phone and

the mov - ies that we

know May just be

pass - ing fan - cies,

And in time may go.

But, oh my dear,

Our love is here to stay;

To - geth - er we're

Gm7/C

C7

Eb9

D9

G7

go - ing a long, long way.

In time the

C7

D7

Gm7

C7

Eb9

D7

Rock-ies may crum-ble, Gi - bral - tar may tum - ble,

They're on - ly made of

Bb

Bdim7

F/C

Gm7

C9

clay,

But

our

love

is here

to

8va

1 F6

C7

2 F6

C13

F6/9

stay.

It's ver - y

stay.

*p*

# LULLABY OF BIRDLAND

Words by GEORGE DAVID WEISS  
Music by GEORGE SHEARING

Moderately



C#m7b5



F#7b9



B7b9



Em7



Am7



Am6/C



B7#5



Em



C#m7b5



Lul - la - by of Bird - land



F#7b9



B7b9



Em7



Cmaj7



Am7



D9



that's what I —

al - ways hear —

when you sigh. —



Bm7



Em7



Am7



D7b9



G



Nev - er in my word land

could there be ways — to re - veal, —







in a phrase, — how I feel! —








Have you ev - er heard two tur - tle doves\_ bill and coo\_






when they love?\_ That's the kind of mag - ic







mu - sic we make \_ with our lips \_ when we kiss! \_






And there's a weep - y old wil - low, —







he real - ly knows how to cry. — That's how I'd cry in my pill -








low — if you should tell me fare - well — and good - bye. —








Lul - la - by of Bird - land whis - per low, — kiss me sweet —

Am7 D9 Bm7 Em7

and we'll go — fly - in' high in Bird - land,

Am7 D7b9 G 1 C9 F#m7b5

high in the sky — up a - bove — all be - cause —

B7 2 Am7

we're in love. — all be - cause —

D9 D7b9 G C9 Am7 Ab9 G6/9

we're in love. —

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next four lines. Chord diagrams for guitar are provided above the vocal line for each measure. The lyrics are written below the vocal line. The piano accompaniment is written on grand staves (treble and bass clef). The score includes various musical notations such as notes, rests, slurs, and repeat signs. The lyrics are: 'and we'll go — fly - in' high in Bird - land, high in the sky — up a - bove — all be - cause — we're in love. — all be - cause — we're in love. —'. The chords are: Am7, D9, Bm7, Em7, Am7, D7b9, G, C9, F#m7b5, B7, Am7, D9, D7b9, G, C9, Am7, Ab9, G6/9.



# LUSH LIFE

Words and Music by  
BILLY STRAYHORN

Freely 







I used to vis - it all the ver - y gay plac - es, — those come what

*mf*













may plac - es, — where one re - lax - es on the ax - is of the













wheel of life — to get the feel of life — from jazz and cock-tails. The



girls I knew had sad and sul - len gray fac - es, \_\_\_\_\_ with dis - tin -

Dbmaj7

Cb7

Dbmaj7

Ebm7

Fbmaj7

Gbm7

gue trac - es, \_\_\_\_\_ that used to be there you could see where they'd been

Abm7

D9

Db6

D9

Db6

C7

washed a - way \_\_\_\_\_ by too man - y through the day twelve o' - clock tails. There



you came a - long with your si - ren song to tempt me to mad - ness, \_\_\_\_\_

Gm7

C7b9

Fm

Fm6

Fm7

Fm6



I thought for a while that your poig - nant smile was

Db

Edim7

Ebm7

Ab9

Cb9



tinged with the sad - ness of a great love for me. —

Bb9

Bb7b9

Ebm7

A7b5



Ah, yes I was wrong,

a - gain I was

Ebm7

Ab7

Ab7#5

Db

D9



wrong! —

Life is lone - ly a -



gain,

and

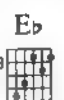
on - ly

last

year

ev - 'ry-thing seemed

so



sure.

Now

life

is aw - ful

a - gain,

a trough - ful of



hearts could on - ly be a bore.

A week

in Pa - ris

will



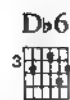
ease the bite of it.

All

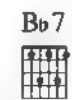
I care is to

smile

in spite of it.



I'll for - get you, I will, while yet you are still burn - ing in - side my

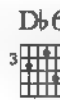


brain.

Ro - mance is mush, sti - fling those who strive, I'll



live a lush life in some small dive, — and there I'll be, while I



rot with the rest of those whose lives are lone - ly too.

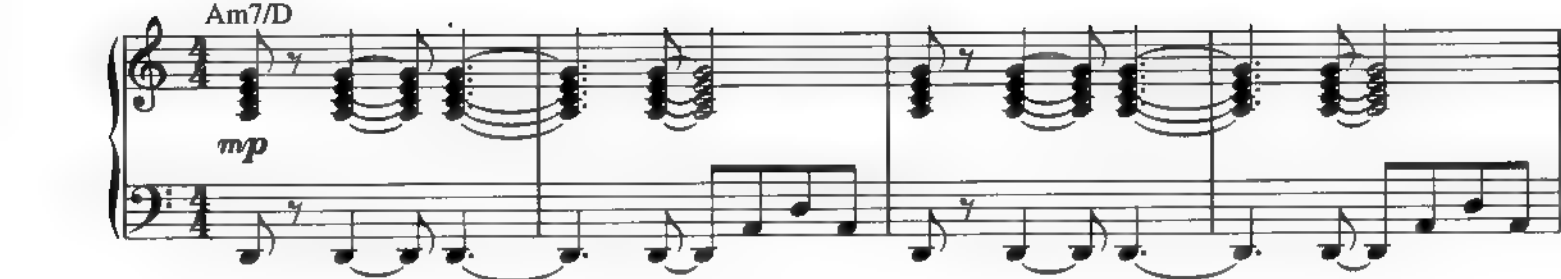
# MAIDEN VOYAGE

Music by HERBIE HANCOCK

Moderately

Am7/D

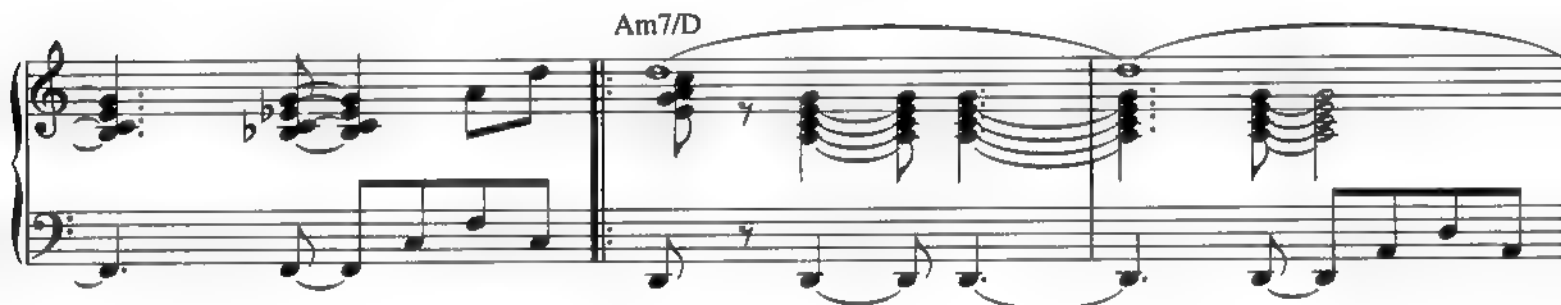
*mp*



Cm7/F



Am7/D



Cm7/F



Am7/D

This system contains two measures of music. The first measure has a treble clef with a whole note chord of Am7/D and a bass clef with a half note bass line. The second measure has a treble clef with a whole note chord of Am7/D and a bass clef with a half note bass line. The key signature has one flat (Bb).

Cm7/F

This system contains two measures of music. The first measure has a treble clef with a whole note chord of Cm7/F and a bass clef with a half note bass line. The second measure has a treble clef with a whole note chord of Cm7/F and a bass clef with a half note bass line. The key signature has two flats (Bb, Eb).

Bbm7/Eb

*mf*

This system contains two measures of music. The first measure has a treble clef with a whole note chord of Bbm7/Eb and a bass clef with a half note bass line. The second measure has a treble clef with a whole note chord of Bbm7/Eb and a bass clef with a half note bass line. The key signature has three flats (Bb, Eb, Ab). The dynamic marking *mf* is present.

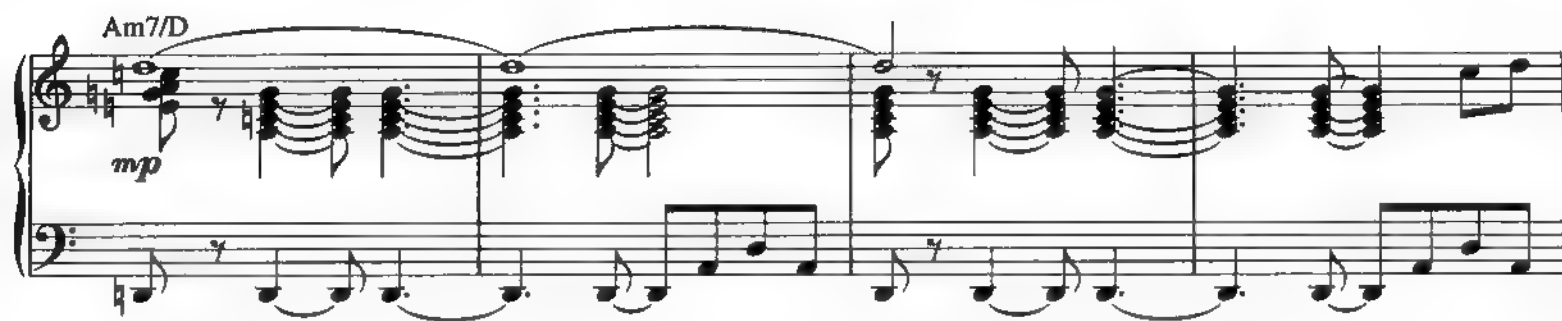
Abm7/Db

This system contains two measures of music. The first measure has a treble clef with a whole note chord of Abm7/Db and a bass clef with a half note bass line. The second measure has a treble clef with a whole note chord of Abm7/Db and a bass clef with a half note bass line. The key signature has four flats (Bb, Eb, Ab, Db).

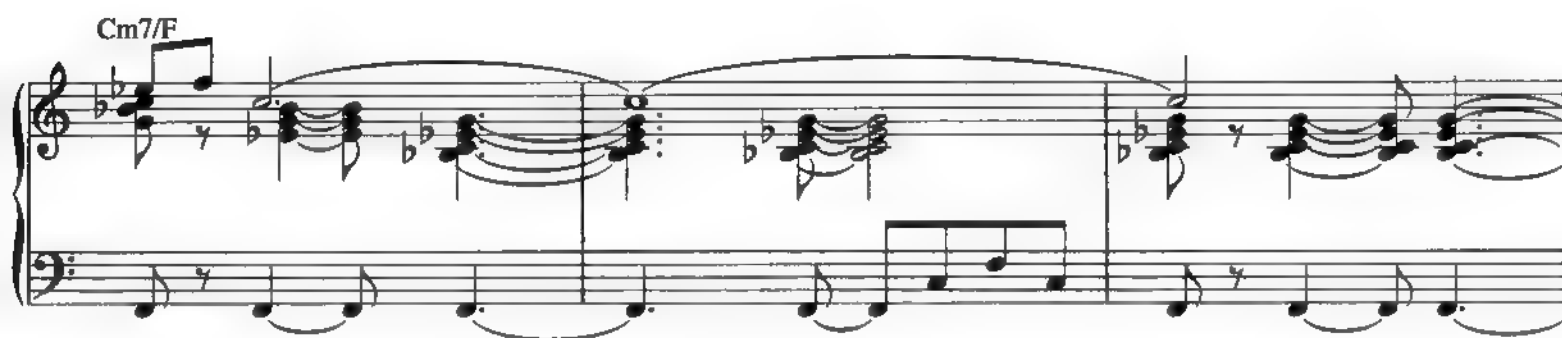
This system contains two measures of music. The first measure has a treble clef with a whole note chord of Abm7/Db and a bass clef with a half note bass line. The second measure has a treble clef with a whole note chord of Abm7/Db and a bass clef with a half note bass line. The key signature has four flats (Bb, Eb, Ab, Db).

Am7/D

*mp*



Cm7/F



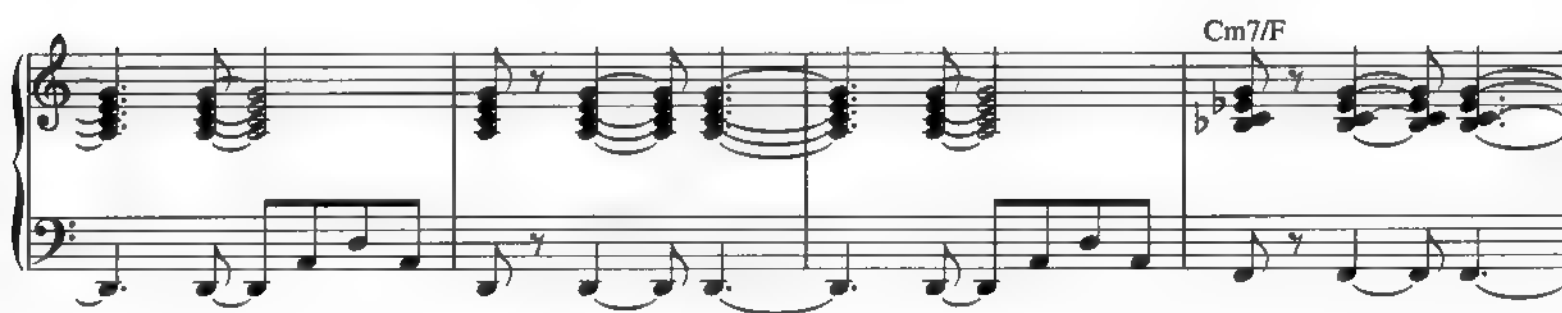
1 2

Am7/D

*p*



Cm7/F



Repeat ad lib. and Fade





# MAPLE LEAF RAG

By SCOTT JOPLIN

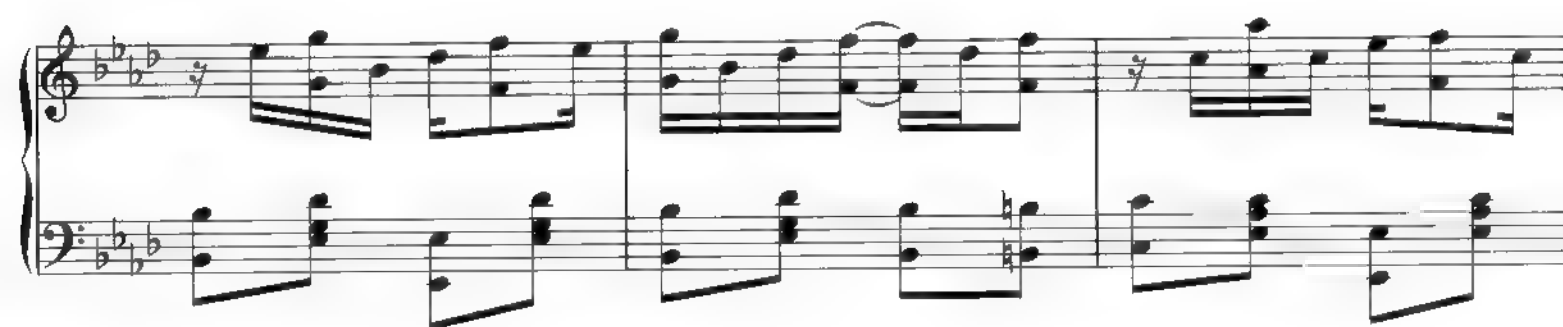
March tempo

*f*

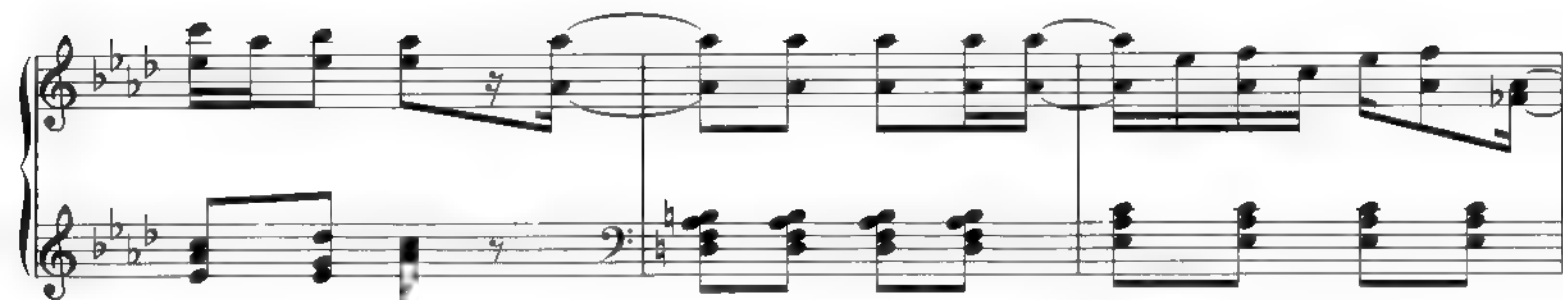
*R.H.*

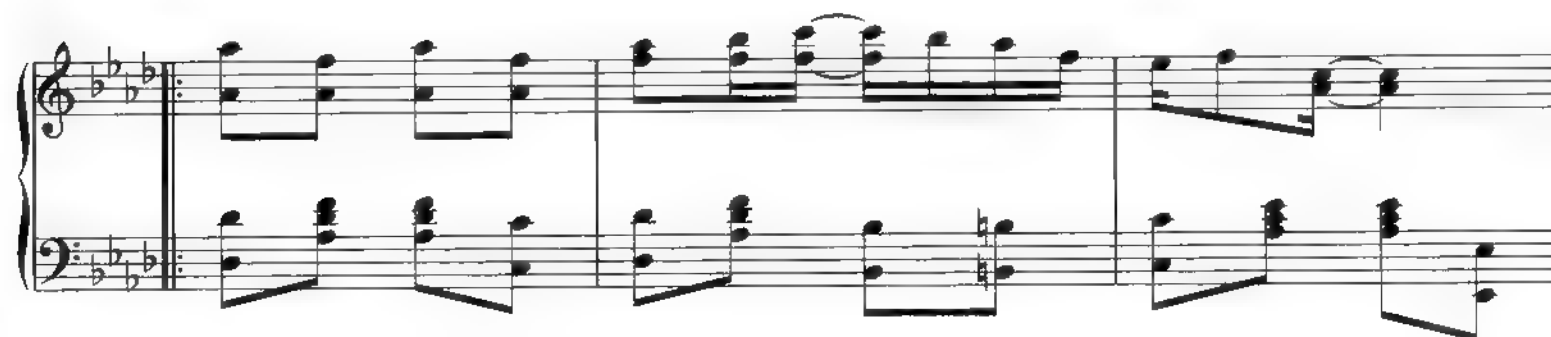
*L.H.*

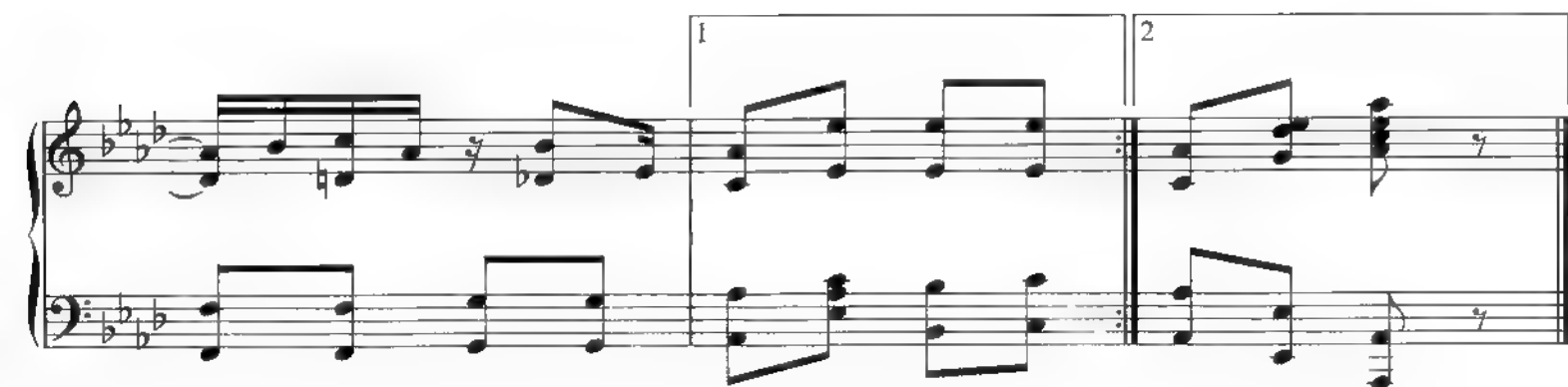
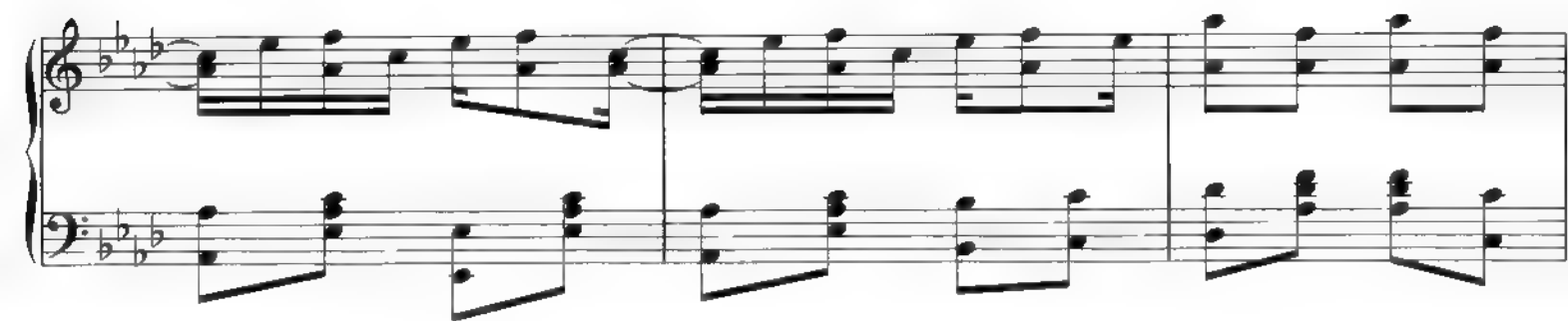
*mf*



This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system features a first ending bracket labeled '1'. The third system includes a second ending bracket labeled '2' and a forte dynamic marking 'f'. The fourth system continues the melodic and harmonic development. The fifth system concludes with a piano dynamic marking 'p' and specific instructions for the right hand ('R.H.') and left hand ('L.H.') for the final measures, including grace notes.







# MEDITATION

English Words by NORMAN GIMBEL  
Original Words by NEWTON MENDONCA  
Music by ANTONIO CARLOS JOBIM

Relaxed

mf

Chord diagrams: C, B7sus, B7

In \_\_\_\_\_ my lone - li - ness \_\_\_\_\_ When you're gone -  
Though \_\_\_\_\_ you're far \_\_\_\_\_ a - way \_\_\_\_\_ I have on -

\_\_\_\_\_ and I'm all \_\_\_\_\_ by my - self \_\_\_\_\_ and I \_\_\_\_\_ need your \_\_\_\_\_ ca - res.  
- ly to close \_\_\_\_\_ my eyes \_\_\_\_\_ and you \_\_\_\_\_ are back \_\_\_\_\_ to stay.

\_\_\_\_\_ just think \_\_\_\_\_ of you \_\_\_\_\_  
just close \_\_\_\_\_ my eyes \_\_\_\_\_

Fm6



Em7



A7+5



and the thought of you hold - ing me near makes my lone -  
and the sad - ness that miss - ing you brings soon is gone

Dm7



G7+5



Fmaj7



li - ness soon dis - ap - pear Yes,  
and this heart of mine sings

Fm6



Em7



I love you so and that for me is all

Ebdim



Dm7



G7+5



C



I need to know I



B7



will wait for you 'til the sun

C

Em7



A7+5



falls from out of the sky for what else can I do?

Dm7



Fm7



Fm6



I will wait for you Me - di - ta -

Em7



A7+5



Dm7



G7-9



C



Bb9



Cmaj7



- ting how sweet life will be when you come back to me.

# MORNING DANCE

By JAY BECKENSTEIN

Moderately

F

F/A

Bbm7

Eb9

*mf*



F

F/A

Bbmaj7



Bbm7

Eb9

Dm7

G7sus G13 Bb/C Bbmaj7/C

This system contains the first four measures of the piece. Measure 1 has a G7sus chord. Measure 2 has a G13 chord. Measure 3 has a Bb/C chord. Measure 4 has a Bbmaj7/C chord. The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady accompaniment with quarter and eighth notes.

Ebmaj9#11 Dm7 Gm7 Bb/C

This system contains measures 5 through 8. Measure 5 features an Ebmaj9#11 chord. Measure 6 has a Dm7 chord. Measure 7 has a Gm7 chord. Measure 8 has a Bb/C chord. The musical notation continues with a mix of eighth and quarter notes in both staves.

F Em7 Eb7 Dm7

This system contains measures 9 through 12. Measure 9 has an F chord. Measure 10 has an Em7 chord. Measure 11 has an Eb7 chord. Measure 12 has a Dm7 chord. The melody in the treble clef shows some rests, while the bass clef maintains a consistent rhythmic pattern.

F/G G7 Bb/C Ebmaj9#11

This system contains measures 13 through 16. Measure 13 has an F/G chord. Measure 14 has a G7 chord. Measure 15 has a Bb/C chord. Measure 16 has an Ebmaj9#11 chord. A slur is present over the melody in measure 14. The system concludes with a double bar line.

Dm7 Gm7 Bb/C F

This system contains measures 17 through 20. Measure 17 has a Dm7 chord. Measure 18 has a Gm7 chord. Measure 19 has a Bb/C chord. Measure 20 has an F chord. The final measure ends with a double bar line. The bass clef accompaniment features a mix of quarter and eighth notes.

Em7 Eb7 Dm7 G9 Bb/C To Coda ⊕

D.S. al Coda

CODA B/C#

F# F#/A# Bm7 D/E

F# F#/A# Bm7 D/E Repeat ad lib. and Fade

# MY FAVORITE THINGS

(From "THE SOUND OF MUSIC")

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Lively  
Cmaj7

D

Am7

B

Em

Cmaj7

Rain - drops on      ros - es and whisk - ers on      kit - tens,      Bright cop - per  
Cream col - ored      po - nies and crisp ap - ple      strud - els,      Door - bells and

ket - ties and warm wool - en mit - tens,      Brown pa - per that pack - ag - es  
sleigh - bells and schnitz - el with noo - dles,      Wild geese that fly with the

tied up with strings,      These are a few of my fa - vor - ite things.  
 moon on their wings,      These are a few of my fa - vor - ite things.

1 **Em** 2 **E**

Girls in white dress - es with

blue sat - in sash - es, Snow - flakes that stay on my nose and eye -

lash - es, Sil - ver white win - ters that melt in - to springs,

These are a few of my fa - vor - ite things. When the dog bites,

**Am7** **D7** **G** **C** **G** **C** **F#m7b5** **B7** **Em**

F#m7b5

B7

Em

C

When the bee stings, When I'm feel - ing sad,

A7/C#

I sim - ply re - mem - ber my fa - vor - ite things and

then I don't feel

so

bad.

# MY FUNNY VALENTINE

(From "BABES IN ARMS")

Words by LORENZ HART  
Music by RICHARD RODGERS

Slowly  
Cm



Cm+7



Cm7



My fun - ny Val - en - tine, Sweet com - ic

*p*

Cm6



Ab



Fm7



Val - en - tine, You make me smile with my

Fm6



G7



Fm



G7



Cm



G7



heart. Your looks are laugh - a - ble,

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Infringers are liable under the law.



Cm7



Cm6



Ab



Un - pho - to - graph - a - ble, Yet, you're my

Fm7



A&gt;m



Bb7



fav - 'rite work of art. Is your

Eb



Bb7sus



Bb7



Eb



Bb7sus



Bb7



Eb



Bb7sus



Bb7



fig - ure less than Greek; Is your mouth a lit - tle

*mf*

Eb



Bb7sus



Bb7



Ebmaj7



G7+5



G7



Cm



Abmaj7



Ab6



weak, when you o - pen it to speak are you smart?

Ab7



G7



Cm



Cm+7



But

don't

change

a

hair

for me,

Cm7



Cm6



Ab



Not

if

you

care

for me,

Stay,

lit - tle

*cresc. poco a poco*

D7b5



G7



Cm



Eb7



Ab



Abmaj7



Val - en-tine,

stay!

Each

day is

*f molto espress.**mf*

Fm7



Bb7



Eb



Val

- en-tine's

day.

*mf**p*

# MY ONE AND ONLY LOVE

Words by ROBERT MELLIN  
Music by GUY WOOD

Slowly

Chords: C, Em, Dm7, G7, Am, Fmaj7, D7, G7

*mf*

The ver - y thought of you makes my heart sing like an A - pril breeze on the

wings of spring. And you ap - pear in all your splen - dor,

my one and on - ly love. The shad - ows fall and spread their

Chords: C, Em7, Dm7, G9, Am, Fmaj7, F6, Dm6, Em7, Dm7, G7, Am, F, Am, Dm7, G7, Em7, Am7, Dm7, G9#5, C, Em7

Dm7 G9 Am Fmaj7 F6 Dm6 Em7  
 mys - tic charms in the hush of night while you're in my arms.

Dm7 G7 Am F Am Dm7 G7 G7b9  
 I feel your lips so warm and ten - der, my one and on - ly

C F#m7b5 B7 Em F#m7 B7  
 love. The touch of your hand is like heav - en, a

Em F#m7 B7 Em Em7  
 heav - en that I've nev - er known. The blush on your cheek when -

A9  Dm7  Dm7/G  G7b9 

ev - er I speak tells me that you are my own.

C  Em7  Dm7  G9  Am  Fmaj7  F6 

You fill my ea - ger heart with such de - sire. — Ev - 'ry kiss you give — sets my

Dm6  Em7  Dm7  G7  Am  F  Am 

soul on fire. I give my - self in sweet sur - ren - der,

Dm7  G7(b9#5) 

1 C  Ebdim  Dm7  G7(b9#5) 

2 Abmaj7  Db6  C6/9 

my one and on - ly love. love.

# ONE MINT JULEP

Slow Rock

Words and Music by  
RUDOLPH TOOMBS

The musical score for "One Mint Julep" is written for piano. It begins with a treble and bass staff. The treble staff contains the melody, and the bass staff contains the bass line. The tempo is marked "Slow Rock" and the dynamics are marked "mf". The key signature is one flat (B-flat). The score is divided into four systems. The first system has a C major chord diagram above the treble staff. The second system has an F9 chord diagram above the treble staff. The third system has C major and F9 chord diagrams above the treble staff. The fourth system has F9 and C major chord diagrams above the treble staff. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various chords and a final chord marked with a 'b' in a circle. The bass staff contains a simple accompaniment with eighth and quarter notes, also marked with 'v' symbols. The key signature has one flat (B-flat), and the time signature is 4/4.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is shown at the top with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is shown below the guitar part with a grand staff (treble and bass clefs). The guitar part includes a series of chords: Dm7, G9, C, F9, C, and F9. The piano part features a melodic line in the right hand and a bass line in the left hand, with a prominent bass line in the left hand. The score is divided into measures by vertical bar lines. The guitar part includes a series of chords: Dm7, G9, C, F9, C, and F9. The piano part features a melodic line in the right hand and a bass line in the left hand, with a prominent bass line in the left hand. The score is divided into measures by vertical bar lines.

The first system of the musical score for "The Sound of Silence" by Simon & Garfunkel. It features a guitar part on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The guitar part begins with a C major chord diagram, followed by a sequence of notes and chords including (b), b, and F9. The piano part provides a rhythmic foundation with eighth and quarter notes, often marked with a 'v' for vibrato. The system concludes with a C major chord diagram.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score is divided into three measures. The first measure has a treble staff with a chord of F9 and a bass staff with a single note. The second measure has a treble staff with a chord of C and a bass staff with a single note. The third measure has a treble staff with a chord of F9 and a bass staff with a single note. The score is written in a style that is typical of early 20th-century sheet music.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano accompaniment. The guitar part is written in treble clef and features a key signature of one flat (Bb). The piano part is written in bass clef. The score is divided into four measures, each with a corresponding chord diagram above it: C, F9, Dm7, and G9. The guitar part includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like 'v' (piano) and 'f' (forte). The piano part consists of a steady bass line with eighth notes and quarter notes, also marked with 'v'.

Chord diagrams: Dm7, G9, C, F9, C.

Chord diagrams: E7, Eb7.

Chord diagram: D7.

Chord diagrams: G7, G9, F#7, G7, G9#5, C.

Chord diagrams: F9, C, F9.



First system of piano music. The treble clef staff contains chords and melodic lines, while the bass clef staff provides a steady accompaniment. Chord diagrams for C, F9, and C are shown above the staff.

Second system of piano music. Chord diagrams for F9, G9, Ab9, G7, Dm7, and G7 are shown above the staff. The system concludes with the instruction "To Coda" and a Coda symbol.

Third system of piano music, first ending. Chord diagrams for C and F9 are shown above the staff. The system ends with a double bar line and repeat dots.

Fourth system of piano music, second ending. Chord diagrams for C and F9 are shown above the staff. A slur connects the first and second endings. The system ends with a double bar line and repeat dots.

Fifth system of piano music. Chord diagrams for F9 and C are shown above the staff. The system ends with a double bar line and repeat dots.

First system of musical notation. Treble and bass staves. Chord diagrams for F9 and C are shown above the staff. The music features a melodic line in the treble and a bass line in the bass, with various accidentals and dynamics.

Second system of musical notation. Treble and bass staves. Chord diagrams for F9 and C are shown above the staff. The music continues with a melodic line in the treble and a bass line in the bass, with various accidentals and dynamics.

Third system of musical notation. Treble and bass staves. Chord diagrams for F9 and C are shown above the staff. The music continues with a melodic line in the treble and a bass line in the bass, with various accidentals and dynamics.

Fourth system of musical notation. Treble and bass staves. Chord diagrams for G7, C, and F9 are shown above the staff. The music continues with a melodic line in the treble and a bass line in the bass, with various accidentals and dynamics.

Fifth system of musical notation. Treble and bass staves. Chord diagrams for C and F9 are shown above the staff. The music concludes with a melodic line in the treble and a bass line in the bass, with various accidentals and dynamics. The text "D.S. al Coda" is written below the staff.

Sixth system of musical notation. Treble and bass staves. Chord diagrams for C, F9, Dm7, Db9, and C9 are shown above the staff. The music concludes with a melodic line in the treble and a bass line in the bass, with various accidentals and dynamics. The text "CODA" is written above the staff, and "ff" (fortissimo) is written below the staff.

# MY ROMANCE

(From "JUMBO")

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

C#m7b5

D7

Am7

B7

F#m7b5

G7

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

C#m7b5

D7

C#m7b5

D7

C#m7b5

D7

The vocal line begins with the lyrics "I won't kiss your hand, ma - dam, cra - zy for you". The melody is written on a single staff with a treble clef. The lyrics are written below the staff.

The piano accompaniment for the first vocal line consists of two staves. The right hand plays a simple harmonic accompaniment, and the left hand plays a bass line with chords and single notes.

C#m7b5

D7

G7

C7

F

Fm

The vocal line continues with the lyrics "though I am. I'll nev - er woo you on bend - ed knee,". The melody is written on a single staff with a treble clef. The lyrics are written below the staff.

The piano accompaniment for the second vocal line consists of two staves. The right hand plays a simple harmonic accompaniment, and the left hand plays a bass line with chords and single notes.

C

G7

C

C#m7b5

D7

The vocal line concludes with the lyrics "no ma - dam, not me. We don't need that". The melody is written on a single staff with a treble clef. The lyrics are written below the staff.

The piano accompaniment for the third vocal line consists of two staves. The right hand plays a simple harmonic accompaniment, and the left hand plays a bass line with chords and single notes.








flow - 'ry fuss, no sir, ma - dam, not for us. My ro -








mance does - n't have to have a moon in the







sky. My ro - mance does - n't need a blue la -







goon stand - ing by. No month of

C(add9)



C9



F



C(add9)



May,

no

twink

ling

stars,

no

hide

a

- way,

no

soft

gui -

tars.

My ro - mance

does - n't

need

a

cas - tle

ris

-

ing in Spain

nor

a

dance

to

a

F C/E Dm G7sus G7 C C9  
 con - stant - ly sur - pris - ing re - frain. Wide a -

F A7 Dm E7 A7  
 wake I can make my most fan - tas - tic dreams come

D7 C/G Am Dm7 G9  
 true. My ro - mance does - n't need a thing but

1 C D7 G9 2 C C6/9  
 you. My ro - you.

# NEW YORK STATE OF MIND

Words and Music by  
BILLY JOEL

Slowly, with a blues feel



Am



G



G9sus



1. Some folks like to get a way take a  
2. I've seen all the mov - ie stars in their  
3. Comes down to re - al - i - ty and it's  
4. *Instrumental*



Am7



Gm7



C7



F



hol - i - day from the neigh - bor - hood hop a flight to Mi -  
fan - cy cars and their lim - ou - sines been high in the  
fine with me, 'cause I've let it slide don't care if it's



A7



Dm7



Bb9



am - i beach or to Hol - ly - wood  
Rock - ies un - der the ev - er - greens.  
Chi - na - town or on Riv - er - side



 **C**  **E7(#9) No root**  **Am7**  **Cmaj7**  **F**  **C**

But I'm tak-in' a Grey-hound on the Hud-son Riv-er line\_\_\_\_  
 But I know what I'm need-in' and I don't want to waste\_ more  
 I don't have an - y rea - sons I've left them all\_ be -

 **D7**  **Fmaj9**  **G9sus**

time hind } I'm in a New York\_ state of

 **Am7**  **D7**  **1. Am7**  **G**  **G9sus**  
*D. S. S. al Coda after verse 5*

mind.

 **2. Am7**  **G**  **E7(#9)**  **Am7**

It was so





ea - sy ——— liv - in' day by day, ———



out of touch with the rhy - thm and blues



And now I need a lit - tle



give and take ——— the New York Times ———




the Dai - ly News





*D. S. for verse 3 & 5*

Coda 

mind











# A NIGHT IN TUNISIA

Moderately Fast

Music by JOHN "DIZZY" GILLESPIE  
and FRANK PAPARELLI

The musical score for "A Night in Tunisia" is presented in a standard piano format. It begins with a piano introduction in the bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. The melody line is written in the treble clef, starting with a series of eighth notes. The score is divided into systems, each containing a piano accompaniment part and a melody part. Chord symbols are placed below the piano part, indicating the harmonic structure. The tempo is marked "Moderately Fast".

Chord symbols and musical notations include:

- Chord Symbols:** Eb7, Dm(+7), Cm6, A7-9.
- Tempo:** Moderately Fast.
- Time Signature:** 4/4.
- Key Signature:** B-flat major (two flats).
- Notations:** Treble and bass staves, notes, rests, slurs, and triplets.

**Eb7** **Dm(+7)** **Eb7** **Dm(+7)**

**Eb7** **Dm(+7)** **Gm6** **A7-9** **Dm(+7)**

**Adim** **D7-9** **Gm6** **D7-9** **Gm(+7)** **Gm6** **Bbm6**

**C7-9** **Fmaj7** **Fm7** **Edim** **A7-9**

The musical score is written for guitar and piano. The melody line (top staff) features a series of eighth and sixteenth notes, including triplets. The piano accompaniment (bottom staves) consists of two staves, with the left hand playing a bass line and the right hand playing chords and arpeggios. The chords are indicated by letters and symbols above the staves, with corresponding fretboard diagrams provided for each. The key signature has one flat (Bb), and the time signature is 4/4.

Eb7



Dm(+7)



Eb7



Dm(+7)



This musical score is arranged for guitar and piano. The guitar part is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. It features several triplet markings (indicated by a '3' over a group of notes) and various chord diagrams. The piano part is written on grand staves (treble and bass clefs). The score is divided into systems. The first system includes guitar chords Eb7, Dm(+7), Eb7, and Dm(+7). The second system includes Eb7, Dm(+7), Gm6, A7-9, Dm(+7), Dm6, and Em7. The third system includes Eb7 and Dm7. The fourth system includes G9-5 and Gm(+7). The piano part features complex harmonic textures with many beamed sixteenth and thirty-second notes, often with slurs and accents. The guitar part includes triplet patterns and various chord voicings.

Chord diagrams shown:

- Eb7
- Dm(+7)
- Gm6
- A7-9
- Dm(+7)
- Dm6
- Em7
- G9-5
- Gm(+7)

Gm7



F#7(#9)



F6/9



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes, including accidentals (sharps and naturals). The bass staff contains a harmonic accompaniment with sustained chords and moving bass lines. The key signature has one flat (Bb).

Guitar Tacet

Bbm9 Eb9(#11)



Dm(+7) Dm6



Second system of musical notation. The guitar part is marked "Guitar Tacet" and shows a melodic line with a triplet of eighth notes. The piano accompaniment continues with chords and moving lines. The key signature has one flat (Bb).

Eb9(#11) Eb7 Dm6/9



Eb9(#11)



Dm6/9



Third system of musical notation. The guitar part features a melodic line with a triplet of eighth notes. The piano accompaniment includes chords and moving lines. The key signature has one flat (Bb).

Fm7



Em7



A7-9



Dm(+7)



Bbm7



Fourth system of musical notation. The guitar part features a melodic line with a triplet of eighth notes. The piano accompaniment includes chords and moving lines. The key signature has one flat (Bb).

Eb7

Bbm9

Eb9

Dm6/9

Bbm9

Eb9

Dm6



First system of musical notation, featuring a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The staff contains a melodic line with various notes, including a half note (b), and a bass line with a half note (b). The system includes a key signature change to Bb major (one flat) and a common time signature (C). The system includes a key signature change to Bb major (one flat) and a common time signature (C).

Bbm9

Eb9(#11)

Dm(+7)



Second system of musical notation, featuring a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The staff contains a melodic line with various notes, including a half note (b), and a bass line with a half note (b). The system includes a key signature change to Bb major (one flat) and a common time signature (C). The system includes a key signature change to Bb major (one flat) and a common time signature (C).

Gm6

A7-9 Dm(+7)

Adim

D9

D7-9



Third system of musical notation, featuring a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The staff contains a melodic line with various notes, including a half note (b), and a bass line with a half note (b). The system includes a key signature change to Bb major (one flat) and a common time signature (C). The system includes a key signature change to Bb major (one flat) and a common time signature (C).

Gm6

D7-9

Gm6

Gm(+7)

Bbm6

D13

Db13



Fourth system of musical notation, featuring a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The staff contains a melodic line with various notes, including a half note (b), and a bass line with a half note (b). The system includes a key signature change to Bb major (one flat) and a common time signature (C). The system includes a key signature change to Bb major (one flat) and a common time signature (C).

Sheet music for guitar, featuring a melody line and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The music is divided into measures, with various chords and scales indicated by diagrams and text.

**Chords and Scales:**

- C9
- Gb13
- F6/9
- Edim
- A7-9
- Bbm7
- Eb9(#11)
- Dm(+7)
- Eb9
- Eb9(#11)
- Dm6/9
- Eb9(#11)
- Dm6/9
- Edim
- A7-9
- Dm6/9
- Dm(+7)

**Technical Markings:**

- Triplet markings (3) are present in the melody line.
- Accents (^) are used on certain notes in the melody line.
- Slurs are used to group notes in the piano accompaniment.



# A NIGHTINGALE SANG IN BERKELEY SQUARE

Lyric by ERIC MASCHWITZ  
Music by MANNING SHERWIN

Moderately

E♭maj7

Cm7

Fm7

B♭7

E♭maj7

Cm7



*mf*

Fm7

B♭7

E♭maj7

Cm7

Gm

E♭7



That cer - tain night, the night we met, there was  
strange it was, how sweet and strange, there was

A♭maj7

G7

Cm7

A♭m6

E♭

B♭7



mag - ic a - broad in the air.  
nev - er a dream to com - pare

There were an - gels din - ing  
with that ha - zy, cra - zy

E♭7

A♭m6

E♭

Cm7

Fm7

B♭7



at night the Ritz, and a night - in - gale sang in Ber - k'ley  
night we met, when a night - in - gale sang in Ber - k'ley  
Pronounced (Bar - kley)








Square. Square. I may be right I  
 This heart of mine beats








may be wrong, but I'm per - fect - ly will - ing to swear that  
 loud and fast, like a mer - ry - go - round in a fair, for








when you turn'd and smiled at me a night - in - gale sang in  
 we were danc - ing cheek to cheek and a night - in - gale sang in








Ber - k'ley Square.  
 Ber - k'ley Square.



The moon that lin - gered o - ver Lon - don town, — poor puz - zled moon, he  
When dawn came steal - ing up all gold and blue — to in - ter - rupt our



wore a frown.  
ren - dez - vous,

How could he know we two were so in love? — The  
I still re - mem - ber how you smiled and said — "Was



whole darn world seemed up - side down. The streets of town were  
that a dream or was it true?" Our home - ward step was



paved with stars It was such a ro - man - tic af - fair And  
just as light as the tap - danc - ing feet of As - taire And

Eb Bb7 Eb7 Abm6 Eb Cm7  
 as we kissed and said "good - night," a night - in - gale sang in  
 like an e - cho far a - way, a night - in - gale sang in

Fm7 Bb7 1 Eb Cm7 Fm7 Bb7  
 Ber - k'ley Square. How

2 Eb Cm7 Fm7 Bb7 Bbm6 C7  
 Square. I know 'cause I was there,

Abm6 Ab Bb7 Eb Cm7 Abm6 Eb  
 that night in Ber - k'ley Square.

8va ..

# ORNITHOLOGY

By CHARLIE PARKER  
and BENNY HARRIS

Moderate jazz tempo

Chord diagrams shown above the staff:

- G
- Gm7
- C7
- F
- Fm7
- Bb7
- Eb7
- D7
- Gm7
- D7
- Gmaj7
- Am7
- D7



First system of piano music. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a steady bass line with eighth notes. The key signature is one sharp (F#).



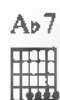
Second system of piano music. The right hand continues the melodic development with slurs and ties. The left hand maintains the bass line. The key signature remains one sharp.



Third system of piano music. The right hand features a melodic line with eighth notes and a triplet. The left hand continues the bass line. The key signature remains one sharp.



Fourth system of piano music. The right hand features a melodic line with eighth notes and triplets. The left hand continues the bass line. The key signature remains one sharp.



Fifth system of piano music. The right hand features a melodic line with eighth notes and triplets. The left hand continues the bass line. The key signature remains one sharp.

# PEOPLE WILL SAY WE'RE IN LOVE

(From "OKLAHOMA!")

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

With a lilt



Don't throw \_\_\_\_\_ bou - quets at me \_\_\_\_\_  
Don't praise \_\_\_\_\_ my charm too much \_\_\_\_\_

*p - mf* *mf*

G7



Don't please \_\_\_\_\_ my folks too much \_\_\_\_\_  
Don't look \_\_\_\_\_ so vane with me \_\_\_\_\_

C



D9



Don't laugh \_\_\_\_\_ at my jokes too much \_\_\_\_\_  
Don't stand \_\_\_\_\_ in the rain with me \_\_\_\_\_










Peo - ple will say we're in love!  
 Peo - ple will say we're in love!



Don't sigh and gaze at me  
 Don't take my arm too much




Your sighs are so like mine Your eyes  
 Don't keep your hand in mine Your hand

must-n't glow like mine Peo - ple will say we're in  
 feels so grand in mine Peo - ple will say we're in



C Cm7 F7 Cm7 F7 Bb

love! \_\_\_\_\_ Don't start \_\_\_\_\_ col - lect - ing things \_\_\_\_\_  
 love! \_\_\_\_\_ Don't dance \_\_\_\_\_ all night with me \_\_\_\_\_

Bm7b5 E7 A7b9 D7 Dm7 Ebdim

\_\_\_\_\_ Give me my rose and my glove, \_\_\_\_\_  
 \_\_\_\_\_ Till the stars fade from a - bove, \_\_\_\_\_

C Am D7 C/G B/G C/G

Sweet - heart \_\_\_\_\_ they're sus - pect - ing things \_\_\_\_\_ Peo - ple will  
 They'll see \_\_\_\_\_ It's al - right with me \_\_\_\_\_ Peo - ple will

G7 Gdim G7 1 C Am7 Dm7 Dm7/G G7 2 C

say we're in love. \_\_\_\_\_  
 say we're in love. \_\_\_\_\_

# SAMBA DE ORFEU

Words by ANTONIO MARIA  
Music by LUIZ BONFA

Samba

D9

G7

C

E<sup>b</sup>dim7

*mf*

G7/D

no chord

Cmaj7

Que-ro vi - ver, \_\_\_\_

que - ro sam - bar \_\_\_\_

A - té sen - tir a es - sên - cia da vi - da, Me fal - ta ar.

Que-ro sam - bar, \_\_\_\_

que - ro vi - ver.

C<sup>#</sup>dim

Dm7




De-pois do sam - ba, tá bem Meu a - mor pos-so mor - rer.




Que-ro vi - ver, mor, pos-so mor - rer. Quem qui - zer







gos - tar de mim, se qui - zer





vai ser as - sim. Va - mos vi - ver,

• no chord

Cmaj7



va - mos sam - bar

Se a fan - ta - sia

C#dim



Dm7



ras - gar, Meu a - mor, cu com - pro ou

tra.

Va - mos sam - bar

G7



va - mos vi - ver.

O sam-ba é

C



livre, Eu sou livre tam - bem, A - té mor - rer.

# QUIET NIGHTS OF QUIET STARS

## (CORCOVADO)

English Words by GENE LEES  
Original Words and Music by ANTONIO CARLOS JOBIM

Moderately slow

*mp*

Am6

Abdim7

Gm7

Gm7/C

C13

Fmaj7

Fm6

Em7

Am7

D7/A

Abdim7

D9/A

Qui - et nights of qui - et stars,

Abdim7



Gm7



qui - et chords from my — gui - tar

float - ing on the si -

Gb7



Fmaj7



F6



Fmaj7



Gm7



Am7



Fmaj7



- lence that — sur - rounds — us.

Fm7



Em7



Qui - et thoughts and qui - et dreams, —

qui - et walks by qui -

A7#5(b9)



D9



Dm7



- et streams,

and a win - dow look - ing on — the moun -

Abdim7



D9/A



- tains and the sea. How love - ly! This is where I want

Abdim7



to be. Here, with you so close to me, un - til

Gm7



Gb7



Fmaj7



F6



the fi - nal flick - er of life's em - ber.

Fmaj7



Gm7



Am7



Gm7



Fm7



Fm(maj7)



Fm6



I, who was lost and lone - ly,

Em7



Am7



Dm7



be - liev - ing life was on - ly —

a bit - ter, tra - gic

G7b9



Em7



A7#5(b9)



joke, have found — with you —

Dm7



G9



G7b9



1 C6



Bb9



the mean-ing of ex - ist - ence. Oh, — my love. —

A7#5(b9)



2 C6



Bb9



Db7



C6/9



rit.



# 'ROUND MIDNIGHT

Words by  
BERNIE HANIGHEN

Words by BERNIE HANIGHEN  
Music by COOTIE WILLIAMS  
and THELONIOUS MONK

Moderately slow, in 2

Am 7-5



D7+9



(b)

*mp*

Gm 7-5



C7+9



(b)

Fm 7-5



Bb 7+9



(b)

Ebmaj7+11  
+9



Bb 7-5










It be - gins to tell 'round mid - night, 'round mid - night.









I do pret - ty well till af - ter sun - down.







Sup - per - time, I'm feel - ing sad. But it







real - ly gets bad 'round mid - night.

**Ebm** **Ebm/D** **Ebm/Db** **Cm7-5** **Fm7-5** **Fb9**

Mem - 'ries al - ways start 'round mid - night, 'round mid - night.

**Ebm** **Ebm/D** **Cm7-5** **Bm7(add C#)** **E7(add C#)** **Bbm7(add C)** **Ebm7(add C)**

Have - n't got the heart to stand those mem - 'ries,

**Abm7** **Db9** **Fb7** **Ebm9** **Ab9**

when my heart is still with you, and old

**Cm7-5** **F7-5** **Cb9** **Ab/Bb** **Eb(add F)**

mid - night knows it too. When some

**F7+5**  


**Cb9** **Bb9** **Fb7-5**  
  

**Ebm7**  


quar - rel we had \_\_\_\_\_ needs mend - ing, does it

**Cm7-5** **F7+5** **Cb9** **Bb13**  
   

mean that our love \_\_\_\_\_ is end - ing?

**Abm7** **Bb7+5** **Cm7-5** **F7+5** **Bb13**  
    

Dar - ling, I need you; late - ly I find \_\_\_\_\_ you're

**Eb9+11** **Db9+11** **Abm7** **Fm7-5** **Bb7+5** **Fb7**  
     

out of my arms and I'm out of my mind.








Let our love take wing some mid - night, 'round mid - night.









Let the an - gels sing for your re - turn - ing.







Let our love be safe and sound when old







Tacet

mid - night comes a - round. —

Cm7-5      Cb7      Cm7-5      Cb7

F#m7      B7      Am7      B7

D6/E      Fm7      Bb13+11

Ebm7      C#m9      F#9      Bm9      E9      Am9      Bb7-5      Eb6

*rit*

# ROUTE 66

Medium jazz

By BOBBY TROUP

F



no chord

F6



Bb9



F6



If you ev - er plan to mo - tor west;

Bb9



trav - el my way, take the high - way that's the best.

F6



Gm7



C13



Get your kicks on Route Six - ty Six!

F F13 Eb13 C13 F6 Bb9

It winds from Chi - ca - go to L. A.,

*mf*

F6 Bb9

more than two thou-sand miles all the way..

*f* *mf*

F6 Gm7 C13

Get your kicks on Route Six - ty Six!

*f*

F F13 Eb13 C13 F/C Bb9

Now you go thru Saint Loo-ey Jop - lin, Mis-sour-i and

*f*



F/C  F7  Bb9 

Ok - la - hom - a Cit - y is might - y pret - ty. You'll see — Am - ar -

F6/9  F  Bdim  F  Gm7  C7 

il - lo, — Gal - lup, New Mex - i - co; — Flag - staff, Ar - i - zon - a;

Gm7  C7  F6/C  Cdim7  Gm7/C  C7 

don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - din - o. Won't

mp *cresc.* *f* *mf*

F6  Bb9  F6 

you — get hip to this time - ly tip: —

Bb9



When you — make that Cal - i - for - nia trip.

*mf*

F6



Gm7



C13



Get your kicks on Route\_ Six - ty Six!

*f**mf*

1 F



D7



C#7



C7



no chord

2 F



Bb6



Bdim7



F/C



no chord

If you —

Get your

*mf**f*

Gm7



C13



F



E13 F13



kicks on Route\_ Six - ty Six! —

*dim.**p**f*

# SATIN DOLL

Words by JOHNNY MERCER  
Music by BILLY STRAYHORN  
and DUKE ELLINGTON

Medium Swing

*Use pedal sparingly*

Dm7

G7

Dm7

G7

Cig - a - rette hold - er

which wigs me

Em7

A7

Em7

A7

Cm/Eb

D7

o - ver her should - er,

she digs me

Out cat - tin'

Abm7

Db7-9

C6

F

Em7

A7-9

that sat - in doll.

**Dm7** **G7** **Dm7** **G7** **Em7** **A7**  
 Ba - by shall we go out skip - pin' care - ful a - mi - go,

**Em7** **A7** **Cm/Eb** **D7** **Abm7** **Db7-9**  
 you're flip - pin' Speaks Lat - in that sat - in doll.

**C6** **Gm7** **C7** **Gm7** **C7**  
 Guitar Tacet She's no - bod-y's fool, so I'm play - ing it cool as can be,

**Fmaj7** **Gbmaj7** **Gmaj7** **Abmaj7** **Am7** **D7**  
 I'll give it a whirl, but I

Am7

D7

G7

Dm7

G7-9

ain't for no girl catch - ing me. *Spoken: Switch - E - Roo - ney*

Dm7

G7

Dm7

G7

Em7

A7

Tel - e - phone num - bers well you know, do - ing my rhum - bas

Em7

A7

Cm/Eb

D7

Abm7

Db7-9

with u - no, And that 'n' my sat - in doll.

1

C6

Guitar Tacet

2

C6

# SKYLARK

Words by JOHNNY MERCER  
Music by HOAGY CARMICHAEL

**Moderato**

The musical score is written for voice and piano. The tempo is marked 'Moderato'. The key signature has two flats (B-flat and E-flat). The score consists of five systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a series of guitar chords indicated by letter diagrams above the piano staff. The lyrics are: 'SKY - LARK, Have you an-y-thing to say to me? Won't you tell me where my love can be? Is there a mea-dow in the mist, Where some-one's wait-ing to be kissed? SKY - LARK, Have you seen a val-ley'.

**Chords:**

- System 1: Eb6, Bb7
- System 2: Eb, Ab, Eb, Gm, Ab, Eb
- System 3: Ab, Eb, F7, Bb7, Eb, Cm, Cm7
- System 4: Ab, Fm7, Bb7, Eb6, Bb7, Eb, Ab

246

green with Spring, ——— Where my heart can go a jour-ney - ing, ———

O-ver the sha-dows and the rain, to a blos-som cov-ered lane? ——— And in your

lone-ly flight, ——— Have-n't you heard the mu-sic in the night, ———

— Won-der-ful mu-sic, Faint as a 'will o' the wisp," Cra-z-y as a loon,

The score is written in E-flat major (three flats) and 4/4 time. It consists of a vocal melody line and a piano accompaniment. The piano part includes a bass line and a treble line. Chord diagrams for guitar are provided above the vocal line for each measure. The lyrics are written below the vocal line, with dashes indicating where the melody continues.

**Chord Diagrams (Guitar):**

- Measure 1: E $\flat$  (E-flat major)
- Measure 2: Gm (G minor)
- Measure 3: A $\flat$  (A-flat major)
- Measure 4: E $\flat$  (E-flat major)
- Measure 5: A $\flat$  (A-flat major)
- Measure 6: E $\flat$  (E-flat major)
- Measure 7: F7 (F dominant seventh)
- Measure 8: B $\flat$ 7 (B-flat dominant seventh)
- Measure 9: E $\flat$  (E-flat major)
- Measure 10: B $\flat$ 7 (B-flat dominant seventh)
- Measure 11: E $\flat$  (E-flat major)
- Measure 12: A $\flat$  (A-flat major)
- Measure 13: E $\flat$ 6 (E-flat major 6)
- Measure 14: Fm7 (F minor seventh)
- Measure 15: E7 (E dominant seventh)
- Measure 16: E $\flat$ 7 (E-flat dominant seventh)
- Measure 17: A $\flat$ (ma7) (A-flat major 7)
- Measure 18: E $\flat$ dim (E-flat diminished)
- Measure 19: A $\flat$ 6 (A-flat major 6)
- Measure 20: D $\flat$ 7 (D-flat dominant seventh)
- Measure 21: C7 (C dominant seventh)
- Measure 22: Ddim (D diminished)
- Measure 23: C7 (C dominant seventh)
- Measure 24: Fm (F minor)
- Measure 25: Fm7 (F minor seventh)
- Measure 26: Fdim (F diminished)
- Measure 27: D $\flat$  (D-flat major)
- Measure 28: Fm (F minor)
- Measure 29: E $\flat$ 7 (E-flat dominant seventh)
- Measure 30: A $\flat$  (A-flat major)

G A7 D7 G Bb7

Sad as a gyp - sy ser - e - nad - ing the moon. — (Oh,)

Eb6 Bb7 Eb Ab Eb Gm

SKY - LARK, — I don't know if you can find these things, —

Ab Eb Ab Eb F7 Bb7

— But my heart is rid - ing on your wings, — So, if you see them an - y

Eb Bb7 1. Eb B13 Bb13 2. Eb E6 Eb6

where, Won't you lead me there? — there? —



# SONG FOR MY FATHER

Music and Lyrics by  
HORACE SILVER

Moderate Bossa Nova  
Fm9



This lit-tle song for my fa - ther does things that no oth - er can do,  
rhy - thm and rhyme that will fas - ten his mem - 'ry in time,

Eb7



Db7



C7



C11



as I sing it  
as his beau-ty

to you.  
shines through..

1

Fm9



2 Fm9



It has a

For through my

Eb9



Fm9



mind and

soul

my heart will al - ways

hold

Eb9



Db7



C7



C7#5



Fm9



a spe-cial place for him,

it's true.

We bow our heads and we pray. Ev - ry day's Fa - ther's Day. Let's re-view  
love is real nice, but old Dad sac - ri - ficed for us too.

Eb7



Db7



C7



C11



all that  
Let us

he means  
give him

to you.  
his due.

1 Fm9

2 Fm9

Our Moth-er's We're ver-y

Eb9 Fm9

proud to be in his bi - og - ra - phy.

Eb9 Db7 C7 C7#5

We sing this song for him and you.

Fm9

This musical score is for the song "We Sing This Song for Him and You" in F minor. It features a vocal melody line and a piano accompaniment. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next three lines. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a walking bass line. The vocal melody is written in a single staff. The lyrics are: "Our Moth-er's We're ver-y proud to be in his bi - og - ra - phy. We sing this song for him and you." The score includes guitar chord diagrams for Fm9, Eb9, Db7, C7, and C7#5. The key signature has three flats (Bb, Eb, Fb), and the time signature is 4/4.

# (I CAN RECALL) SPAIN

Lyrics by ARTIE MAREN & AL JARREAU

Music by CHICK COREA

Introduction after a theme in the 2nd Movement  
of the Concerto D'Aranjuez by JOAQUIN RODRIGO

Freely  
Bno3rd(add9)

A

Bno3rd(add9)

Yes - ter - day, — just a pho - to - graph of — yes - ter - day — and all it's ed - ges

Em11

fold - ed and the cor - ners fad - ed se - pi - a brown, and

Gmaj7

F#m7

F#7

F7#9

Bm9(no3rd)

yet it's all I have of our past love; a post-script to it's end - ing. —

Gmaj7

F#m11

F9#11

Bright-er days, I can see such bright-er days when ev - 'ry

Em9

A13b5

C#/D

song we sang is sung a - gain and now we know we know this time it's for

Dmaj7

Gmaj9

C#7

C#7#9

F#7

Bm7

good, and we're lov - ers once a - gain and you're near me.

Moderately bright Samba




no chord

Em11

F#7sus


I can re-mem-ber the rain in De-cem - ber the leaves of brown { on the  
on the  
tum - bling

F#7 Gmaj7 F#7

ground. In Spain I did love and a - dore you. The  
 ground. Our love was a Span - ish Fi - es - ta. The  
 down. In Spain I did love and a - dore you. The


Em7 A7b9 Dmaj7 Gmaj9



nights filled with joy were our yes - ter - days and to -  
 bright lights and songs were our joy each day and the  
 nights filled with joy were our yes - ter - days and to -

C#7 F#7#9 F#7b9 Bsus Bm Badd9





mor - row will bring you near me.  
 nights were the heat of yearn - ing.  
 mor - row will bring you near me.

no chord

I can \_ re - call my de - sire, ev - e - ry re - ver - ie \_ is on

To Coda ⊕

fire and I get a pic - ture of all our yes - ter - days, \_ yes, to - day I \_ can say

1

Bm11


{ "I get a kick ev - 'ry time \_ they play \_ that 'Spain' a - gain." \_  
 "I get a kick ev - 'ry time \_ I see \_ you

2

Gmaj7

gaze at me."

F#7b9



I see mo-ments of his - tor - y.

3

3

3

3

F#7



Em7



Your eyes — meet mine


3

3


3

3

A13



Dmaj7



and they dance to the mel - o - dy,

3

3

3

3

Gmaj9



C#7#9



and we live a - gain

3

3

3

3



F#7alt

Bm



as if dream - ing.

B7#5

Em7

A7b9

Dmaj7

Gmaj9



The sound of our hearts beat like cas - ta - nets and for -

C#7#9

F#7#9/C

F#7b9

1,2  
Bsus

B7



ev - er we'll know their mean - ing.

no chord

I can re - call my de - sire, ev - e - ry re - ver - ie is on

fire and I get a picture of all our yesterday, yes, today I can say,

"I get a kick every time I see you gaze at me." meaning\_

Gmaj9 3 Bsus B7

CODA

A/G

I get a kick and I'm here to say, "Here's Spain"

Bb/F# Bm11

gain.

# THE SONG IS YOU

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Flowingly

*mp*

*poco rit.*

Cmaj7

C

Cdim

Dm7

G7

G9

I hear mu - sic when I look at you, A beau - ti - ful

*p a tempo*

C

C6

Gdim

G7

theme of ev - 'ry dream I ev - er knew, Down deep in my

Cmaj7

Em

G9

Dm7

G7

heart, I hear it play, I feel it

**Cmaj9** **C** **G7** **G9** **Cmaj7** **C** **Cdim**

start, \_\_\_\_\_ Then melt a - way. I hear mu - sic when I touch your

**Dm7** **G7** **G9** **C** **C6** **Gdim**

hand, \_\_\_\_\_ A beau - ti - ful mel - o - dy from some en - chant - ed

**G7** **C** **Cmaj7**

land, \_\_\_\_\_ Down deep in my heart, \_\_\_\_\_ I hear it

**Dm** **G9** **C**

say, \_\_\_\_\_ Is this the day? \_\_\_\_\_

E



Emaj7



A



Dm



B7



I a - lone have heard this lone - ly strain,

*mp*

Emaj7



D#7



I a - lone have heard this glad re - frain,

G#m



G#m7



C#9



Must it be For - ev - er in - side of me, Why can't I

3

3

F#7



B7



let it go, Why can't I let you know, Why can't I

**Cmaj7** **B** **G7** **G9**  
 let you know the song my heart would sing, That beau - ti - ful  
*mf* *tempo*  
**C** **C6** **C9** **F** **Fm6**  
 rhap - so - dy of love and youth and spring, The mu - sic is  
**C** **Cmaj7** **A7+5** **Dm** **G9**  
 sweet, The words are true, The song is  
**C**  
 you.  
 (b)

# TAKE THE "A" TRAIN

Words and Music by BILLY STRAYHORN  
and THE DELTA RHYTHM BOYS

**Rhythmically**

E♭9

A♭

D7#9

E♭9

*mf*

A♭6

A dim7

E♭7/B♭

E♭9

B dim7

Cm

B dim7

E♭9

You can give up pleas - ure driv - ing and ditch your A - card too, —

and you need not be de - priv - ing your - self of things to do: Just

get a - board the "A" train

**Bbm7** **Eb7** **Ab**

to take a lit - tle ride a - round the cit - y.

**Bb9#11**

Brook - lyn or Broad - way train,

**Bbm7** **Eb7**

you'll see that old New York is might - y

**Ab** **Ab9** **Db**

pret - ty. Take your ba - by sub - way



Bb7



Bbm7



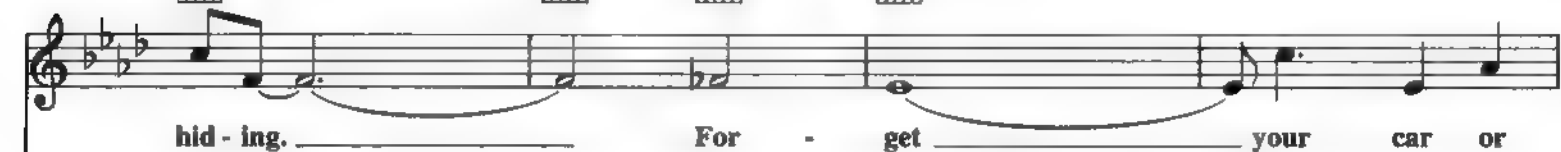
Eb9



Eb7b9



Ab



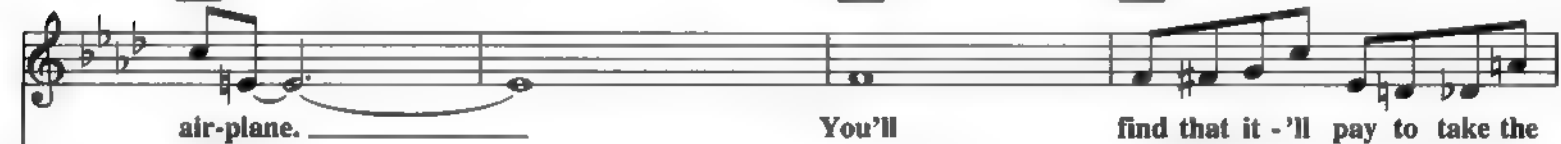
Bb9#11



Bbm7



Eb7



1

Ab



2 Ab



# THERE WILL NEVER BE ANOTHER YOU

Lyric by MACK GORDON  
Music by HARRY WARREN

Sweetly

Fm7



Bb7



Ab6



Fm7



Bb13sus



Bb9



*mp* *rall.*

Eb



Bb7



Eb



Abm6



This is our last dance to - geth - er, \_\_\_\_\_ to -

*a tempo*

Eb



Bb7



Bbm6



C7



Ab6



night soon will be long a - go. \_\_\_\_\_ And in our

Fm7



Bb7



Gm7



Cm7



Cm7/F



mo - ment of part - ing, \_\_\_\_\_ this is all I

F7



Abm6/Cb



Bb7



Eb



want

you

to

know:

There

will

be

man - y

oth - er nights

like this,

and

I'll

be

stand - ing

here with some - one new.

There

will

be

oth - er

songs to sing,

an - oth - er fall,

an - oth - er spring,

but

there

will

nev - er

Fm7/Bb Bb7 Eb  
 be an - oth - er you. There will be oth - er lips that I may

Dm7 G7 Cm7 Bbm7  
 kiss, but they won't thrill me like yours used to do.

Eb7 Ab Abm6 Eb G7 Cm F7sus F7 F7b9  
 Yes, I may dream a mil - lion dreams, but how can they come true, if

Eb D7 Bb7 Eb7 Fm7 Bb7sus Bb7 1 Eb 2 Eb  
 there will nev - er ev - er be an - oth - er you? There you?

L.H.

# TENDERLY

Lyrics by JACK LAWRENCE  
Music by WALTER GROSS

**Moderately** *mf*

**Gm** **Gbmaj7** **Fm7**

**Bb7** **Ebmaj7** **Bb+** **Ebm7** **Abm9**

The eve-ning breeze ca-ressed the trees ten-der - ly; the tremb-ling

**Fm7** **Abm** **Eb** **Gm7** **Fm7** **Eb** **Abm7**

trees em-braced the breeze ten-der - ly. Then you and

**Bb7** **Abm7** **Bb7** **Bdim** **Cm7** **F7**

I came wan-der-ing by and lost in a sigh were

The musical score is written for piano and voice. It consists of four systems of music. Each system has a piano accompaniment on the left and a vocal melody on the right. The piano part includes chords and fingerings. The vocal part includes lyrics. The tempo is 'Moderately' and the dynamic is 'mf'. The key signature has two flats (Bb and Eb) and the time signature is 3/4. The chords are: Gm, Gbmaj7, Fm7, Bb7, Ebmaj7, Bb+, Ebm7, Abm9, Fm7, Abm, Eb, Gm7, Fm7, Eb, Abm7, Bb7, Abm7, Bb7, Bdim, Cm7, F7.






we. The shore was kissed by sea and mist ten - der - ly.









I can't for - get how two hearts met breath-less - ly. Your











arms op - ened wide and closed me in - side; you took my lips, you took my

*rall.*




love so ten - der - ly.

1    

The eve - ning ly.

2 

# THIS MASQUERADE

Words and Music by  
LEON RUSSELL

Moderately slow

**Fm**



Are we real - ly hap -

*p* *mp*

**Fm(+7)**



**Fm7**



**Bb9**



- py here with this lone - ly game we play,

**Fm**



**Db7**



**Gm7**



look - ing for words to say?

3

**C7+5** **Fm** **Fm(+7)**

Search - ing but not find - ing un - der - stand -

**Fm7** **Bb9** **Db7**

ing an - y - way, we're lost in a mas -

**Gm7/C** **C7+5** **Fm** **Em7 A9** **Ebm7**

mas - quer - ade. Both a - fraid to say -

**Ab7-9** **Dbmaj9** **Bb7+5** **Bb7-9** **Ebm7**

we're just too far a - way from be - ing close to - geth -



Ab7-9



Dbmaj7



er from the start. We

Dm7



G7



G7+5



Cmaj9



tried to talk it o - ver, but the words got in the way.

Gm7



G6



G+



C7



Gm7



We're lost in - side this lone - ly game we play.

C9



Gb13+11



Fm



Fm(+7)



Thoughts of leav - ing dis - ap - pear ev' - ry

*mp*

Fm7



Bb9



Fm



time I see your eyes. \_\_\_\_\_

No mat - ter how hard \_\_\_\_\_

Db7



Gm7



C7-9



I try \_\_\_\_\_

Fm



Fm(+7)



Fm7



to un - der - stand the rea - sons that we car - ry on \_\_\_\_\_ this way, \_\_\_\_\_

Bb9



Db9



C7



To Coda



we're lost \_\_\_\_\_

in this mas

quer - ade. \_\_\_\_\_

Fm7



Bb7



Fm7



Bb7

*Guitar Solo*

Fm7



Bb7



Fm7



Bb7



Fm7



Bb7



Fm7



Bb7



Fm7



Bb7



\*Guitar solo sounds 8va  
lower than written.

Fm7



Bb7



Fm7



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. The piano accompaniment is shown in the grand staff below.

Bb7



Fm7



Bb7



D.S. al Coda

Second system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. The piano accompaniment is shown in the grand staff below.

CODA

C7



Fm7



Bb7



quer - ade. \_\_\_\_\_

Third system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. The piano accompaniment is shown in the grand staff below.

Fm7



Bb7



Fm7



Bb7



Repeat and Fade

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth and sixteenth notes. The piano accompaniment is shown in the grand staff below.

# TWELFTH STREET RAG

By EUDAY L. BOWMAN

**Lively**

**Cm**

**Bb**

*f*

*R.H.*

**Cm**

*R.H.*

**Bb**

**D7**

**Gm**

**Edim7**

**Bb/F**

**Gm7**

**C9**

**F7**

First system of musical notation. The key signature is B-flat major (two flats). The system consists of two staves. Above the first staff are four guitar chord diagrams: Bb, F7, Bb, and Eb (with a triplet '3' above it). The first staff contains a melody with a triplet of eighth notes. The second staff contains a bass line with a triplet of eighth notes. A dynamic marking *mf* is present. There are also some 'V' markings above the staves.

Second system of musical notation. The key signature is B-flat major. The system consists of two staves. Above the first staff is a guitar chord diagram for Bb7. The first staff contains a melody with a triplet of eighth notes. The second staff contains a bass line with a triplet of eighth notes. A dynamic marking *mf* is present.

Third system of musical notation. The key signature is B-flat major. The system consists of two staves. Above the first staff is a guitar chord diagram for Eb (with a triplet '3' above it). The first staff contains a melody with a triplet of eighth notes. The second staff contains a bass line with a triplet of eighth notes. A dynamic marking *mf* is present.

Fourth system of musical notation. The key signature is B-flat major. The system consists of two staves. The first staff contains a melody with a triplet of eighth notes. The second staff contains a bass line with a triplet of eighth notes. A dynamic marking *mf* is present.

Bb7



F7



Bb7



no chord

Eb



Bb7



Eb









432


**E $\flat$**





**B $\flat$ 7**



**F7**



**B $\flat$ 7/D** **F/C** **B $\flat$ 7** **F7/C** **B $\flat$ 7** **F/C** **B $\flat$ 7/D**

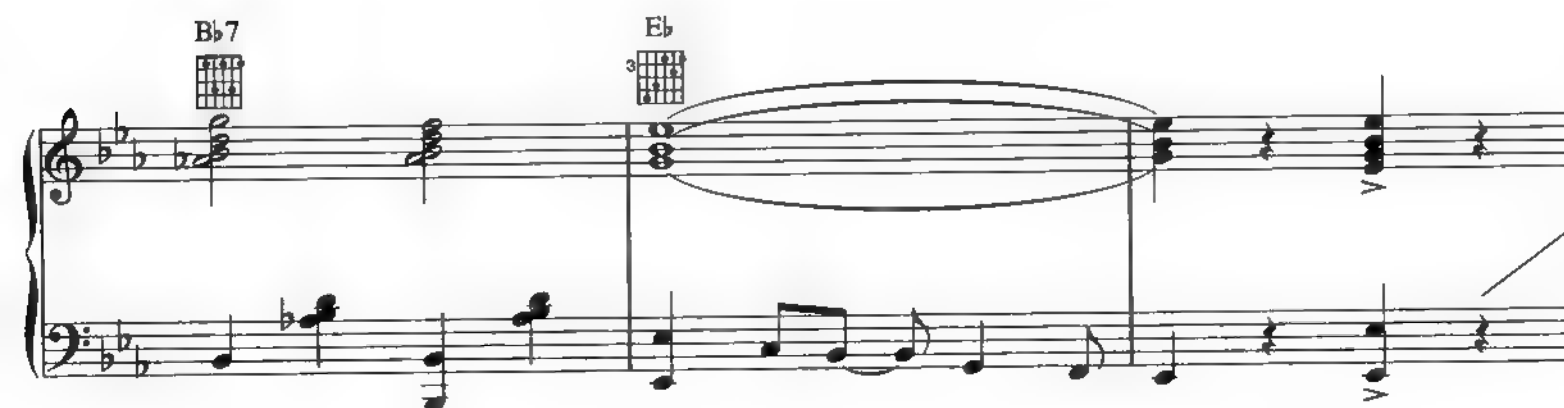
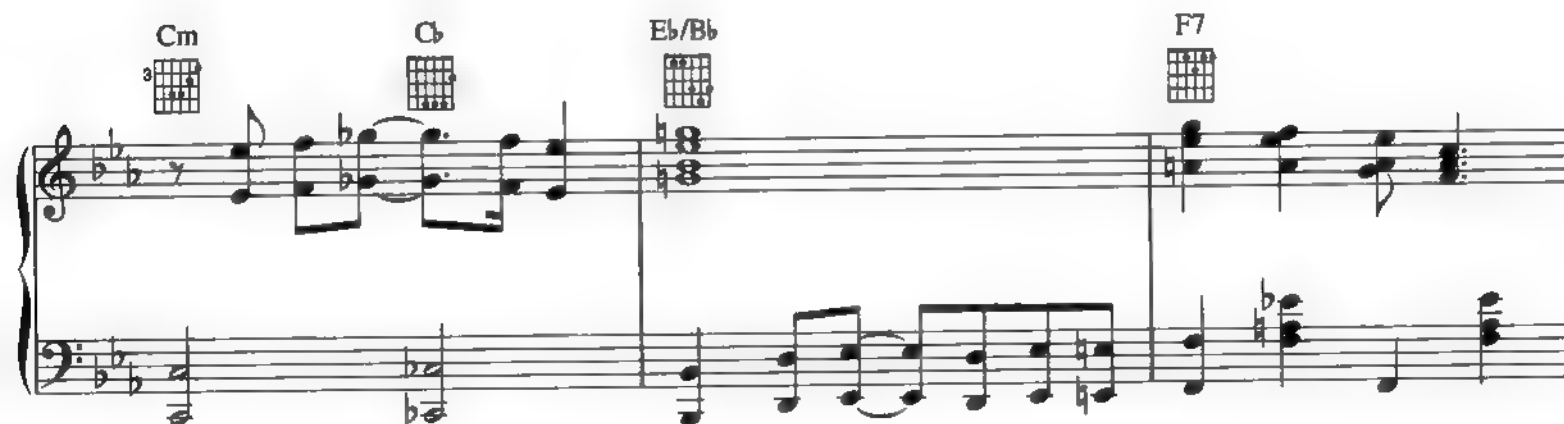


**E $\flat$**



**B $\flat$ 7**





Bb7



Trio

*f*

First system of piano music. The treble staff features a melodic line with eighth and sixteenth notes, starting with an accent (>) and a fermata. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *f* (forte) is present in the bass staff. A fingerboard diagram for Bb7 is shown above the treble staff.

Eb

*mf*

Second system of piano music. The treble staff continues the melodic line with eighth notes and rests. The bass staff features a steady eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the bass staff. A fingerboard diagram for Eb is shown above the treble staff.

Bb7



Third system of piano music. The treble staff features a melodic line with eighth notes and rests. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *f* (forte) is present in the bass staff. A fingerboard diagram for Bb7 is shown above the treble staff.

Eb



Fourth system of piano music. The treble staff continues the melodic line with eighth notes and rests. The bass staff features a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the bass staff. A fingerboard diagram for Eb is shown above the treble staff.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and dotted rhythms, featuring a key signature of two flats (Bb and Eb). The bass clef staff provides a harmonic accompaniment with chords and single notes. A guitar chord diagram for Bb7 is shown above the treble staff in the third measure.

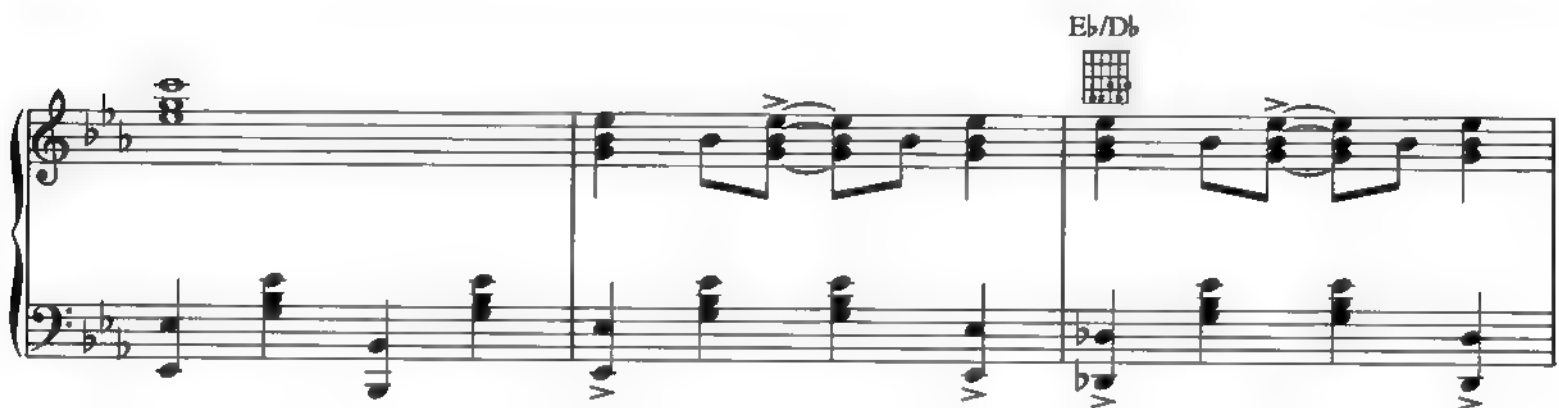
Second system of musical notation. The treble clef staff features a melodic line with eighth notes and dotted rhythms. The bass clef staff provides a harmonic accompaniment with chords and single notes. A guitar chord diagram for F7 is shown above the treble staff in the first measure.

Third system of musical notation. The treble clef staff contains a melodic line with eighth notes and dotted rhythms, featuring a key signature of two flats (Bb and Eb). The bass clef staff provides a harmonic accompaniment with chords and single notes. Guitar chord diagrams for Bb7 and Eb are shown above the treble staff in the first and third measures, respectively.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and dotted rhythms, featuring a key signature of two flats (Bb and Eb). The bass clef staff provides a harmonic accompaniment with chords and single notes. A guitar chord diagram for Bb7 is shown above the treble staff in the second measure.



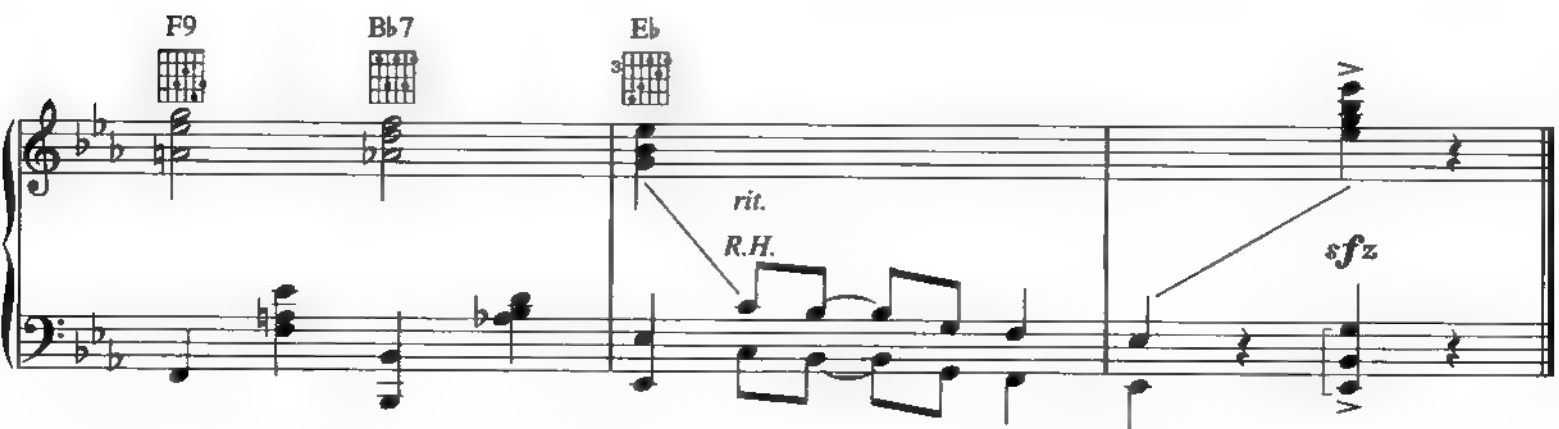
First system of musical notation. The treble clef staff contains a melodic line with eighth notes and dotted rhythms, marked with 'b' (basso) above several notes. The bass clef staff contains a bass line with eighth notes. A guitar chord diagram for E $\flat$  is shown above the treble staff in the third measure.



Second system of musical notation. The treble clef staff features a melodic line with eighth notes and dotted rhythms, marked with 'v' (vibrato) above several notes. The bass clef staff contains a bass line with eighth notes. A guitar chord diagram for E $\flat$ /D $\flat$  is shown above the treble staff in the third measure.



Third system of musical notation. The treble clef staff contains a melodic line with eighth notes and dotted rhythms, marked with 'v' above several notes. The bass clef staff contains a bass line with eighth notes. Four guitar chord diagrams are shown above the treble staff: A $\flat$ /C, B7, E $\flat$ /B $\flat$ , and Cm7.



Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and dotted rhythms, marked with 'v' above several notes. The bass clef staff contains a bass line with eighth notes. Three guitar chord diagrams are shown above the treble staff: F9, B $\flat$ 7, and E $\flat$ . The text 'rit. R.H.' is written below the treble staff in the third measure, and 'sfz' is written below the treble staff in the fourth measure.



Fm7



Bb7



G7



Gm7-5 C7



F7



Bb7



fav

rite

girl,

un - a - ware of the

G7+5



Cm7



A7



D7



Bm7



Am7



wor

ried

frowns

that

we

wear

- y

grown - ups

all

wear

Gmaj7



F#m7



Fm7



Bb7



Gm7



C7-5 C7



In

the

sun,

she

Fm7



G7



Cm7



Bbm



Abmaj7



G7



danc - es

to

si - lent

mu - sic,

Songs

that

are

spun

of

gold

some -

Cm7



F9



Gbmaj7



Cbmaj7



Fm7



Bb7



D.S. al Coda

CODA

Fm7-5



where in her own lit - tle head. \_\_\_\_\_

prince and her

Bb7



Gm7



C7-5



C7



Am7



D7+5



Gm7



Eb11 Eb7



sil - ly old bear. \_\_\_\_\_

When she goes they will cry \_\_\_\_\_

Abmaj7



Ab6



G7+5



Cm



Cm7



F7



Adim



Eb6



as they whis - per good - bye. \_\_\_\_\_

They will miss her, I

Ebdim



Fm7



Bb9



Bb7-9 Eb



Eb+



Eb6



fear, but then, so will

I. \_\_\_\_\_



# THE WAY YOU LOOK TONIGHT

Words by DOROTHY FIELDS  
Music by JEROME KERN

Andantino

Piano introduction in B-flat major, 4/4 time, Andantino tempo. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *rall.*



Some  
love

day  
ly,

when I'm aw - f'ly low,  
With your smile so warm,

When the world is  
And your cheek so



cold,  
soft,

I will feel a glow just think - ing of  
There is noth - ing for me but to love

you  
you,



And the way you look to - night.  
Just the way you look to - night.

Oh, but you're

*dim.*

*mf a tempo*

*p*

2

**E $\flat$**  **E $\flat$ 6** **Fm** **B $\flat$ 7** **G $\flat$**  **Gm7-5** **A $\flat$ m**

With each word your ten - der - ness grows,

*mp cantabile*

**D $\flat$ 7** **G $\flat$**  **B $\flat$ m** **A $\dim$**  **D $\flat$ 9**

Tear - ing my fear a - part,

**G $\flat$**  **G $\flat$ dim** **A $\flat$ m7** **D $\flat$ 7** **G $\flat$ maj7** **E $\flat$ m**

And that laugh that wrink - les your nose Touch - es my

*mp*

**B $\flat$ 7sus** **B $\flat$ 7** **E $\flat$ 6**

fool - ish heart. Love ly,

*p*

Ab



Fm7



Bb9



Eb9



C7



nev - er, nev - er change,

Keep that breath - less charm,

Fm7



Bb7



Eb7



Won't you please ar - range it, 'Cause I love

you,

*rall.**f*

Ab



Fm7



Gm



Bb7



Eb



Eb6



Fm9



Bb7



Ebmaj7



Eb6



Just the way you look to - night, mm\_\_

mm\_\_

mm\_\_

*dim.**mf a tempo*

Abmaj7



Bb7



Ab



G



Edim



Fm



Eb6



Bb7



Eb6



mm\_\_

Just the way you look to - night,

*rall.**pp**Ped.*

# WHAT IS THIS THING CALLED LOVE?

Words and Music by  
COLE PORTER

Moderately

The piano introduction consists of two staves. The right hand plays a melody starting on a whole note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand plays a bass line starting on a whole note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, and a half note C4. The tempo is marked 'Moderately' and the dynamic is 'mf'.

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics: 'I was a hum - drum of per - son, You gave me days of sun - shine,'. The piano accompaniment consists of two staves. The right hand plays a melody with notes corresponding to the lyrics, and the left hand provides harmonic support with chords and bass notes. Chord diagrams are provided above the vocal line: C (C major), C7b9 (C7 flat 9), and Cdim7 (C diminished 7).

The second system continues the song with the lyrics: 'Lead - ing a life a - part, When love flew in through my You gave me nights of cheer, You made my life an en -'. The piano accompaniment continues with two staves, maintaining the harmonic structure. Chord diagrams are provided above the vocal line: Fm6 (F minor 6), Bdim7 (B diminished 7), C (C major), C7 (C7), F7 (F7), and Bb7 (Bb7).

**E $\flat$**  **B $\flat$ 7** **E $\flat$ 7** **Fm6** **F $\sharp$ dim7** **G**

win - dow wide And quick - ened my hum - drum heart.  
 chant - ed dream, Till some - bod - y else came near.

**A7** **Cm** **D7**

Love flew in through my win - dow, I was so hap - py  
 Some - bod - y else came near you, I felt the win - ter's

**G** **G7/F** **C7/E** **F7** **Dm7 $\flat$ 5**

then. chill. But And af - ter I love sit had stayed a lit - tie while,  
 and won - der night and day

**G7 $\sharp$ 5** **C** **Dm7** **G13**

Love flew out a - gain.  
 Why I love you still?

Slow




What is this thing called




love? This fun - ny thing





called love? Just




who can solve its mys - ter - y?

Why should it make

a fool of me?

I

saw you there one won - der - ful day.

You took my heart and threw it a -

**G7**

**G7#5**

**C**

**C7**

**Fm**

**C**

**Cm**

**F7**

**Bb**

**Ab**

**Ab+**

**Ab6**

**G** **Am7 $\flat$ 5/G** **G7** **C**  
 way. That's why I ask the Lawd

**C7 $\flat$ 9** **Fm6**  
 in Heav - en a - bove, What

**G7** **G+** **1 C** **Fm6** **C**  
 is this thing called love?

**2 C** **Fm6** **C**  
 What love? *rit.*



# WHAT'S NEW?

Words by  
JOHNNY BURKE

Words by JOHNNY BURKE  
Music by BOB HAGGART

**Very animated**

Em Eb° Am-5 F#6 Em7 Eb6

*mf* L.H.

**Slowly**

D9sus4 D7-9 G6 Bb9

What's new? How — is the world — treat - ing

you? You have - n't changed a bit;

Ebmaj7 D7+9 D7-9 Gm9(maj7)

The musical score is written for piano and voice. It begins with a 'Very animated' section featuring a series of chords: Em, Eb°, Am-5, F#6, Em7, and Eb6. The piano part includes a left-hand (L.H.) line with a mezzo-forte (mf) dynamic. The tempo then changes to 'Slowly' for the vocal entry. The vocal melody starts with the lyrics 'What's new? How — is the world — treat - ing'. The piano accompaniment features triplets and a crescendo. The lyrics continue with 'you? You have - n't changed a bit;'. The final section of the score includes chords Ebmaj7, D7+9, D7-9, and Gm9(maj7). The piano part continues with triplets and a final flourish.

Am7-5      D7-9      G6      Cm7/G      G(add A)      D7-9

3

{hand - some} as ev - er, I must ad - mit. What's

love - ly<sub>3</sub>

G6      Bb9/F      Bb7      Ebmaj7

3fr.      3fr.

3      3

new? How — did that ro - mance come through?

D7+9      D7-9      Gm9(maj7)      Em7-9      Am7-5      D7-9

3fr.

3      3

We — have-n't met since then; gee, — but it's nice

Gm9(maj7)



G6



G(add A)

G<sup>-9</sup><sub>+5</sub>

to see you a - gain.

What's

C6



Eb9



Abmaj9

new?  
(Inst)

Prob - a - bly I'm bor - ing you,

G7<sup>-9</sup><sub>+5</sub>

G7+5



Cm9



G7+9



G7-9



but see - ing you is grand,

and you were sweet

Cm9



D7-9

D7<sup>-9</sup><sub>-5</sub>

G6



to of - fer your hand;

I un - der - stand.

A - dieu!

Bb9 Ebmaj7 D7+9 D7-9

Par - don my ask - ing what's new. Of course, you could-n't

Gm9(maj7) Em7-5 Am7-5 D7-9 Gm9(maj7) G6 G7+5

To Coda

know; I have-n't changed, I still love you so.

D. S.  $\frac{3}{4}$  al Coda

Coda Am7-5 D7-9

Freely

No Chord

I have-n't changed, I still love you so.

a tempo

rit.

F6 Eb9 D7+9 D7-9 Gmaj9

slight rit.

a piacere

gva...

# YESTERDAYS

Words by OTTO HARBACH  
Music by JEROME KERN

Moderately

Dm7



Gm7



Eb9



A7b9



Dm7



Gm7



Yes  
youth

ter - days,  
was mine,

Dm7



Gm7



Dm7



yes  
truth

ter - days,  
was mine,

days I knew as  
joy - ous, free and

cresc.

Db7



Dm7/C



Bm7b5



Bb7



A7



E7



hap - py,  
flam - ing

sweet se - ques  
life, for - sooth,

tered days.  
was mine.

mf

A7 D7#5 D7 G7  
 Old Sad en am days, I, gold glad en am

C7#5 C7 F7 F#dim Gm7 Gm7/F Eb9 Eb7/Bb  
 days, I, days for of to mad day ro - mance and  
 I, for to - day I'm dream - ing

Dm7/A A7b9 Dm7  
 love, of then yes gay ter days.

Gm7 A7b9 Dm7  
 rit.

Detailed description: This is a musical score for a song, likely a jazz or pop ballad. It consists of four systems of music. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chords. The key signature has two flats (B-flat major or D minor). The time signature is 4/4. The lyrics are written below the vocal line. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. The piano accompaniment features arpeggiated chords and moving bass lines. The guitar chords are indicated by letters and numbers above the staff. The score ends with a 'rit.' (ritardando) marking.

# YOU ARE TOO BEAUTIFUL

(From "HALLELUJAH I'M A BUM")

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Em/C

Ebm/C

Dm/C

Db/C

Am7/E

A $\flat$ 9/E $\flat$

Dm9

G13

*mp*

Cmaj7

F6/C

Am7

Dm7/G

C

Cmaj7

Like all fools, I be - lieved what I want - ed to be - lieve.

Dm7/G

G7

Cmaj7

F6/C

Am7

Dm7/G

My fool - ish heart con - ceived what fool - ish hearts con -

C6

Fmaj7/C

C6

Bm7

B $\flat$ 7 $\flat$ 5

Am7

ceive.

I thought I found a mir - a - cle, I

Cmaj9

C9

Fmaj7#5

F6

Cmaj7/G

G9

C6/G

Am7

thought that you'd a - dore me, but it was not a mir - a - cle, it was

Ab7b5

Fmaj7/G

G9

Dm7

G7

mere - ly a mi - rage be - fore me.

You are too beau - ti - ful, my

*rit.*

Em7

A7#5

Dm7

G7#5

Cmaj7

Em7

Eb7

dear, to be true, and I am a fool for beau - ty.

Dm7

Dm7b5

G9

C6

Cmaj7

Cdim

Dm7

G7

Fooled by a feel - ing that be - cause I had found you, I could have bound you,



Em7 A7b9 Dm7 G7 Em7 A7#5

too. You are too beau - ti - ful for one man a - lone, for

Dm7 G7#5 Cmaj7 Em7 Eb7 Dm7 Dm7b5 G9

one luck - y fool to be with. When there are oth - er men with

C6 G#dim7 Am7 D7 Dm7/G G7b9 C6 F F#dim7

eyes of their own to see with. Love does not stand

C/G A7/C# Dm7 Dm7/G G13 Cmaj9 C6 Bm7b5 E7

shar - ing, not if one cares. Have you been com -

The image displays a musical score for a song, likely a jazz or pop standard. It consists of six systems of music, each with a vocal line and a piano accompaniment. The vocal line is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). Above the vocal line, guitar chords are indicated with chord symbols and small diagrams showing the fingerings for each chord. The lyrics are written below the vocal line. The key signature is one flat (Bb), and the time signature is 4/4. The score is in a common time signature, with the key signature being one flat (Bb). The lyrics are: "too. You are too beautiful for one man alone, for one lucky fool to be with. When there are other men with eyes of their own to see with. Love does not stand sharing, not if one cares. Have you been com -".

Am Am7 Am7/D D9 Dm7/G G7

par - ing my ev - 'ry kiss with theirs?

Dm7 G7 Em7 A7#5 Dm7 G7#5

If on the oth - er hand, I'm faith - ful to you, it's not through a sense of

Cmaj7 Em7 Eb7 Dm7 Dm7b5 G9 C6 G#dim7 Am7

du - ty You are too beau - ti - ful and I am a fool for

D7 Dm7/G G7b9 1 C6 Fmaj7 Cmaj7/E Ab9/Eb 2 C6 Bb6 C6/9

beau - ty. ty.

# YOU DON'T KNOW WHAT LOVE IS

Words and Music by DON RAYE  
and GENE DePAUL

Moderately

Fm6



Db9



Fm6



Db7



C7#5



C7



Fm6



You don't know \_ what

Db9



C7#5



Fm6



Gb9



love is \_

un - til you've learned the mean - ing \_ of the

Db9



Bb9



Gb9



blues,

un - til you've loved a love you've had to




lose, you don't know what





love is. You don't know how






lips hurt un - til you've kissed and had to pay the





cost; un - til you've flipped your heart and you have

318

Fm6 Db9 Gb9 Fm6

lost, you don't know\_ what love is. \_ Do

Bbm7 A7 Abmaj7 A7b6 Bbm7 Eb7 Abmaj7

you know\_ how a lost heart fears\_ the thought of rem-in - is -

Dm7 G9 Cmaj7 C7

- cing?\_ And how lips that taste of tears\_

D9 C9 Fm6

lose their taste\_ for kiss - ing?\_ You don't know \_ how

Db9



C7#5



Fm6



Gb9



hearts burn \_\_\_\_\_

for love that can - not live, yet \_\_\_\_\_ nev - er

Db9



Bb9



Gb9



dies,

un - til you've faced each dawn with sleep - less

Fm6



Db9



Gb7



eyes,

you

don't know \_\_\_\_\_

what

1

Fm6



2 Fm6



love is. \_\_\_\_\_

You

love is. \_\_\_\_\_